Famous Photographers Course

Famous Photographers Course

Lesson 2—Your camera and how it works

What you will use for these Home Projects and School Assignments

To do the practice, Home Projects, and School Assignments you need a camera, a supply of black-and-white film, a small pocket notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignments have been planned to help you:
1 To become familiar with your camera and its basic controls.
2 To train yourself to handle your camera and its controls quickly and easily so it becomes second nature to you.

How to practice

Before you can be a successful photographer you must be the master of your camera. Learning how to use it with speed and precision is the first step in learning how to take good, original pictures of outstanding technical quality.

To know your camera thoroughly takes practice. Begin by locating and identifying *all* its important parts with the help of the diagram on page 4 and text on pages 4 and 5 of this lesson, as well as the instruction manual which came with your camera.

Practice loading and unloading your camera with a roll of film until you can perform these tasks quickly and efficiently.

Practice holding your camera in shooting position, using the stance and appropriate positions as demonstrated on pages 38-41 of this lesson. Practice "dry runs" with your camera. That is, without actually having film in the camera, go through all the motions of taking a picture. Raise the camera to shooting position, aim it at the subject, focus, trip the shutter release, and then operate the film advance as if you actually were taking a picture. Keep practicing this until handling your camera becomes natural and easy.

What to do next: If you have an *adjustable* camera [one with focusing, shutter-speed, and lens-aperture controls], do all six of the Home Projects. They will give you valuable experience and insight into the function of the basic controls.

If you have a nonadjustable camera [or one in which the exposure is set automatically], do only Home Projects 5 and 6. They will give you helpful experience you can apply in doing the School Assignments.

Home Projects

1 Using aperture to control depth of field

Load your camera with black-and-white film.

Find an outdoor scene containing a number of objects spaced at various distances. A row of fence posts or small trees, a line of parked cars, or a long building with a number of windows may be suitable.

Locate yourself so that the nearest object is about as far from your camera as the camera's *closest* focusing distance. The most distant object should be at least 100 feet away.

Now focus carefully on a detail or object that is approximately 10 feet away from your camera. Set your lens at its widest opening [indicated by the smallest *f* number]. Set the shutter speed to obtain the correct exposure, and take a picture. In your notebook, record the technical data mentioned earlier.

Without changing the position of the camera or the focus, take a series of pictures, *closing down one stop each time* until you have gone through the entire range of *f* stops on your camera.

Note: Each time you change aperture, compensate for this by changing the shutter speed to produce correct exposure.

After developing and printing–study your pictures. *Observe what happened to the depth of field as you closed down from the widest to the smallest opening.* [See pages 20 and 21.]

2 Using aperture to control image brightness

Use the same scene you used for Project 1. With your camera in the same position and focused on the same subject, *set the aperture to an f stop that is midway* between the largest and smallest lens openings.

Set your shutter speed to produce a correct exposure with this aperture and take a picture.

Keep your camera in the same position. Without changing the focus or the shutter speed, take a series of shots, *closing down the aperture one stop* each time until you have gone to the smallest opening.

Go back to the original midway aperture setting and take another series of pictures, opening up one stop each time until you have made the shot with the widest opening on your camera. [Be sure you leave the shutter speed unchanged for *all* the pictures for Project 2.] Remember to record the technical data for these pictures in your notebook.

Study the prints carefully to see what happened to image brightness as you stopped down . . . and as you opened up. [See pages 18 and 19.]

3 Using shutter speed to control image brightness

Choose an outdoor subject and focus on it.

Set your shutter speed at the midway setting between the fastest and slowest speeds available on your camera.

Set the aperture opening to produce a proper exposure for this shutter speed and take a picture.

Without changing your shooting position, or the aperture, take a series of shots, *increasing the shutter speed one full setting* each time until you have reached the fastest shutter speed on your camera.

Go back to the midway setting and take a series of shots, *decreasing the shutter speed one full setting* each time until you have reached the slowest shutter speed on your camera–excluding Time or Bulb. [*Note:* Remember to keep the aperture the same for all these shots.] Record the technical data for each picture in your notebook.

Study the pictures to see what happened to *image brightness* as you *increased shutter speed* . . . as you *decreased shutter speed.* [Review pages 26 and 27.]

4 Using shutter speed to stop action

Find or set up a situation with a moving subject that you can shoot repeatedly as it moves at the same speed. Cars traveling at approximately the same speed along a road or expressway may be suitable.

Focus on a point in front of your camera where the moving subject is going to pass. Set your camera at the *slowest shutter speed* and *smallest aperture* that will give you correct exposure. Take a picture as the moving subject passes directly across your line of sight.

Continue to shoot a series of pictures of the same subject, moving at the same speed and angle in relation to your camera, *increasing shutter speed one full setting each time.* Remember to compensate by opening up the lens another setting each time in order to maintain correct exposure. Write down the technical data for these shots.

Study your photographs and *pay particular attention to the changes in motion blur as you increased shutter speed.* [See pages 28 and 29.]

5 The effect of camera distance on stopping motion

Use the same type of subject as in Project 4.

If your camera is adjustable, set your shutter at 1/100 or 1/125 second. Choose the aperture that will give correct exposure.

Select a shooting position about 8 to 10 feet from the point where the moving subject will pass directly across your path.

Carefully focus on this "target point."

Take a picture of the moving subject just as it passes in front of your camera.

Move back so you are about 25 feet from the target point, refocus, and take a picture of another moving subject, using the same shutter speed and aperture.

Move back to a distance of 50 feet, refocus, and take a third picture, again at the same shutter speed and aperture.

Look at your pictures and *notice what happened to the amount of motion blur as you increased the camera-to-subject distance.* [See the chart on page 29.]

6 The effect of camera angle on stopping action

Use the same kind of subject you used for Projects 4 and 5.

If your camera is adjustable, set your shutter at 1/100 or 1/125 second and choose an aperture that will give the correct exposure.

Position yourself about 15 feet from the target point and focus on it; take a picture as the subject moves directly across your line of sight.

Now change your shooting position so that the line of movement is at a 45-degree angle. Take another picture, at the same shutter speed and aperture.

Change your shooting position again so that the moving subject is approaching you head on [or almost head on]. Shoot when it is 15 feet away. Use the same shutter speed and aperture as before.

Examine your pictures and *observe how motion blur changed as you changed the position of your camera.* [Review page 29.]

Do not send these Home Project pictures to the School. Keep them in your files for reference.

What you are to do next: When you have completed these Home Projects–and the more you do the better–you are ready to do the School Assignments described on the yellow sheet. *Remember*: Put all the pictures you took for your Home Projects, with their technical data, in your files for your future reference and use.

Do not send your Home Projects to Westport for grading!

201-093 – A

Famous Photographers Course

Lesson 2—Your camera and how it works

Home Project Picture Quiz

Keep your completed picture quiz in your files.
We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answer in the space provided below each question.

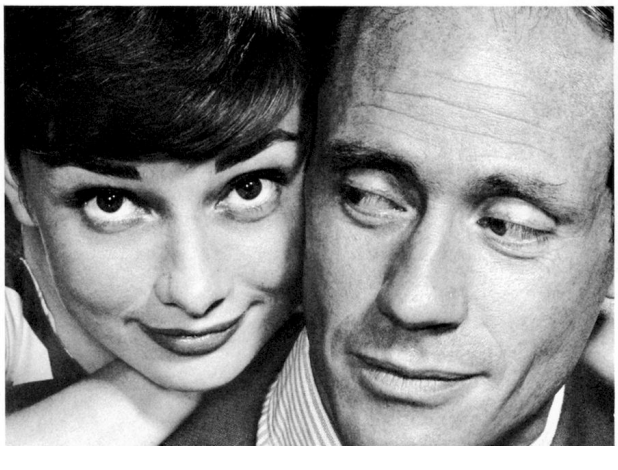
Do not send this quiz to the School—keep it and when we send your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

Picture 1

What common viewfinding fault is shown in this photograph?

Picture 2

Why do you think the photographer used the shallow depth of field that he did? How could he have achieved greater depth of field?
[Courtesy *Life* magazine, ©Time, Inc.]



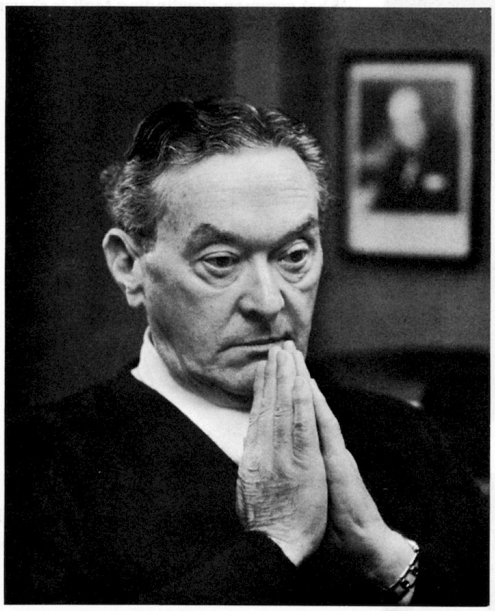
Picture 3

Do you think the photographer used a relatively large aperture or small aperture to take this picture, and why?

[*over, please*]

Picture 4

What accounts for the fact that these children are recorded with different degrees of motion blur in the same picture? Do you think the photographer chose a relatively fast or slow shutter, and why?



Picture 5

What special focusing technique did the photographer use to make this picture? Why did he use it?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 6

How did the photographer make sure that the foreground bottle was recorded in sharp focus but that the background would be thrown out of focus? What was his reason for doing so?
[Courtesy *Vogue*, ©1949, Condé Nast Publications, Inc.]

201-069 – A

Famous Photographers Course

Lesson 2–Your camera and how it works

School Assignments–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Use *black-and-white film*. Complete these assignments with any one of the following, depending on the kind of camera you use:
One roll of 120, 620, or 127 roll film, *or*
One 20-exposure roll of 35-mm film, *or*
One 12-exposure film pack *or* not more than *twelve* individual sheets of film.

Note: We do not require that you develop your own film and make your own contact proofs. This may be done for you by a photofinisher, or you may do it yourself if you already are sufficiently skilled in photographic darkroom work.

After you have exposed the film, if you do your own work, develop it and make an 8 x 10 contact proof sheet. [See Lesson 5, pages 10 and 11.] If you are having the work done by a photofinisher other than a "custom" or "professional" service, be sure your instructions for roll film specifically call for a *contact proof sheet*, or you may get individual prints back; if you are using 35-mm film, be sure you order a *same-size contact strip*, or you may get "Jumbo" prints back.

On your proof sheet clearly indicate the *two* pictures you like best–one for each assignment. Identify which is the "stopped action" assignment and which is the "blurred action" assignment.

You are to send us the following items:

1 Negatives of all the pictures you shoot for these assignments.

2 The contact proofs of all these negatives.

Assignment 2

Purpose: Often a photographer wants to record a moving subject sharply. This assignment will test your ability to "stop" action, using the methods explained in the lesson.

What you are to do: Select an outdoor location in good light where you can photograph one or more persons engaged in a sport or other physical activity–running, jumping, skipping rope, playing tennis, baseball, basketball, football, skiing, surfing, diving, etc. Your assignment is to make an interesting action picture that *stops the action as completely as possible.*

With an adjustable camera, use a sufficiently fast shutter speed to stop the action. If your camera only has a fixed shutter speed [say 1/90 second as is the case with many modern simple cameras], you can still stop fairly rapid motion if you shoot from the right angle, don't get too close, and catch "peaks" of motion as explained on page 32 of the lesson.

Use natural daylight only, not flash or speedlight. Don't use more than half of your supply of film for this assignment.

Assignment 3

Purpose: Sometimes it serves the photographer's creative purpose more to record motion as blur, rather than stopping it. In this assignment we want you to show us your ability to use motion blur effectively.

What you are to do: Select an action subject. It may be the same subject you used for Assignment 2, or you may select another one. This time we want you to make an interesting picture that *utilizes motion blur*. Try to capture the pattern and flow of motion and a dynamic quality in your picture.

With an adjustable camera, use a slow enough shutter speed to achieve the effect you want. [We suggest you experiment with more than one slow speed, then choose the effect you like best.] With a nonadjustable camera, you can achieve blur by shooting at right angles to the motion, selecting a fast moving subject, and by moving close [up to the minimum focusing distance of your lens].

Use the remaining half of your supply of film for this assignment.

How your work will be evaluated

In evaluating your work for this lesson your instructor will be concerned with how well you demonstrate your ability to achieve the required effects and also with the imagination you show in selecting and recording your subject. In fulfilling the specific technical requirements of these assignments also try to make an interesting picture. Remember Lesson 1!

Before mailing your assignments to us, carefully follow the directions given below.

While you are waiting for the return of your corrected School Assignments, begin work on your next lesson.

Mailing instructions

1 Mount your contact proofs on an 11 x 14 mounting board and put your *name*, *student number*, and *assignment number* on the board.
2 Fill out completely two School Assignment stickers–one for the "stopped action" assignment and one for the "blurred action" assignment. Attach both stickers to the back bottom edge of the mounting board.
3 Place your negatives in a protective glassine envelope with your name stamped or printed on it.
4 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*
5 Place your negatives [in their protective glassine envelope] on top of the contact proofs.
6 Include a return shipping label filled out completely.
7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 3—Composing your photographs

What you will use for these Home Projects and the School Assignment

To do the practice, Home Projects, and School Assignment you need a camera, a supply of black-and-white film, a notebook, and a pen or pencil.

Purpose

This lesson and its Home Projects and School Assignment have been planned to help you develop your ability to compose photographs effectively.

In this lesson, we are asking you to complete a number of Home Projects. The reason is the great importance of composition in all the photographs you take, whether for your Course or for any other purpose.

In evaluating your assignment the main thing we will look for is your skill in applying the principles of composition demonstrated in this lesson. You need not worry about technical know-how at this stage. This will be supplied in later lessons.

How to practice

You don't actually need to take a picture to practice composition—you can arrange or compose pictures in your mind's eye wherever you may be. Acquire the habit of looking at the people, scenes, and objects around you from the standpoint of composition. Imagine ways to arrange them so that they make strong, well-composed pictures.

For example, when you are sitting at a table at home having lunch or dinner, visualize how the objects in front of you might be rearranged to create more interesting compositions. Try different placements of knife, fork, spoon, plate, and glass. Also, notice the changes in composition that happen whenever you shift your viewpoint even slightly.

Use a similar approach when you're in a room with several people or groups of people. You can't rearrange them, of course, but you can make mental notes of various interesting compositions as you look at them from different angles. Study the scene. Do you feel that it is a good composition? As people move, gesture, and change position, decide exactly when you would trip the shutter.

Develop the habit of thinking and visualizing from a photographer's point of view. This is one kind of practice you can do wherever you are—and whenever you find a few spare moments. The objects around you don't have to be particularly photogenic. By now you should appreciate the fact that the commonplace, as well as the unusual, has great photographic possibilities. [When you begin taking pictures, remember to record in your notebook the technical data for each shot while it's still fresh in your mind, so you can analyze them later.]

What to do next: When you thoroughly understand the text and pictures of the lesson and have done sufficient practice you should then—and only then—do your Home Projects.

Home Projects

1 Arrangement and balance

Select several objects varied in size and shape—large and small, tall and short, thick and thin. These can be any readily available things such as glasses, books, vases, rocks, shells, fruits and vegetables, baskets, household utensils, etc.

Place these objects on a tabletop or other surface, against a plain background. Use any lighting—indoor or outdoor—that you wish. Try different arrangements, applying the principles of balance and arrangement discussed on pages 10 and 11 of your text.

First place the objects in a row and study the effect. Does it look interesting or monotonous?

Rearrange the objects so that they overlap each other. How does this affect the composition?

Now separate the objects so that they don't touch each other, and observe how this changes the composition.

Finally, work out an arrangement that seems pleasing and well balanced. As you compose, ask yourself: Am I making good use of the *entire* picture area? Am I avoiding compositions which are topheavy—bottom heavy—lopsided—or crowded?

Load your camera with medium-speed black-and-white film. Take a photograph of this final arrangement.

See if you can work out other compositions that you like. Take pictures of these, too.

After developing and printing, study your pictures carefully in terms of the basic principles of balance and arrangement. Which do you like and why? Which compositions, if any, seem less successful, and why?

2 Timing and composition

Select a scene with moving objects—a highway, airfield, harbor, railroad station, etc. Photograph one of these objects [a person, car, plane, boat, etc.] at the precise instant you believe it to be in the best position within the picture area to make an effective composition.

Be prepared to shoot quickly so you can catch the moving object when it reaches the right location within your picture area, as discussed on page 13.

Develop your sense of timing by making "dry runs"–that is, going through all the motions of taking a picture with your camera without actually making an exposure. Practice until you feel that you are choosing instants that would catch the moving object in good positions.

Now, make actual exposures. Sometimes you may shoot too soon and the picture will be lopsided or divided in half by the moving object. On the other hand, you may be a moment late–the object may seem to be going out of the scene. However, there usually is one instant when the best composition occurs. It is when the moving object is effectively balanced with the other picture elements–when all the elements work together to express your picture idea in a well-organized composition. Strive to capture this instant.

Examine the prints of your exposures. Did your choice of the instant of exposure give you a good arrangement and balance of objects in the picture area? If not, restudy page 13 and try again.

3 Cropping

It isn't always possible to plan your composition so the result is exactly what you want. Sometimes, even with the most careful planning, you will only become aware of changes that should be made when you look at the print. Occasionally you can improve the composition by cropping, which is demonstrated on pages 14 and 15.

For this Home Project we want you to practice altering the shape, size, and contents of a picture so you will understand *why* and *how* cropping can improve it.

Start by making a pair of *cropping arms*. Take a stiff piece of 8x10 cardboard and cut two L-shaped pieces with a sharp razor blade. Use a T-square or triangle and ruler to assure a right angle and straight edges. You place these arms over the picture and adjust them to cover the parts of the picture you wish to eliminate. [Cropping arms are illustrated on page 20 of Lesson 5.]

Select a number of your own photographs as well as reproductions of others from any source. Practice your cropping by using all of the information you have been given in this lesson concerning the elements of good composition.

First, use your cropping arms to alter the shape of the picture. If it is vertical, change it to horizontal. If it is horizontal, crop it to vertical. Does this change improve or weaken the picture, and why?

Second, try cropping to make the image larger and more prominent, as Harry Garfield did with the little girl on page 14.

Third, try cropping so the picture area contains only the strongest, most important elements–as Alfred Eisenstaedt did with the Nantucket scene on page 15.

After you crop a photograph, consider it carefully. Have you improved the composition? Have you eliminated any distracting elements? Remember that cropping shouldn't merely change the picture–it should help you get its message across more quickly and clearly.

4 Backgrounds

Backgrounds are anything against which you see the center of interest. Practice for this Home Project by examining closely the illustrations on pages 32 and 33. Then try really seeing backgrounds in relation to your subject. Whenever you have a subject in your viewfinder, remember to study the area behind the subject. Ask yourself: Does this background contain distracting details? Do the tones of the subject and background merge in a confusing way?

Now, ask someone to sit in a chair and pose for you. Place a vase of flowers or a framed picture behind him. Photograph this situation in several variations.

Examine the prints. Does the vase of flowers seem to be growing out of your subject's head? Is the background confusing or distracting? If so, try again without the vase or picture in the background. You might pose the subject against a plain wall, an open doorway, or a curtain of a contrasting tone.

Study these new versions. Is there an improvement? Is the background now subdued so the viewer's attention is not distracted from the subject?

If possible, take some pictures with an outdoor background, too. Here, you might pose your subject in front of a tree or bush. Then make some shots with a solid wall as the background.

Study these pictures. Ask yourself the same kind of questions you did about the indoor photographs.

Now, compare all of the prints. Note any improvements which resulted from the use of different backgrounds. [Review pages 32 and 33.]

Do not send these Home Project pictures to the School. Keep them in your files for reference.

What you are to do next: When you have done your Home Projects–and the more you complete the better–you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you took for your Home Projects, with their technical data, in your files for your future reference and use.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 3—Composing your photographs

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided on the back of this sheet.

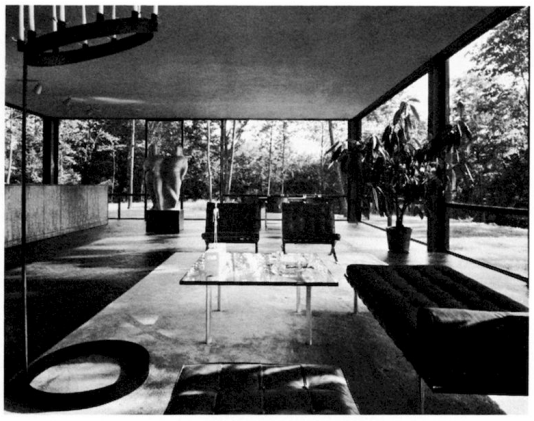
Do not send this quiz to the School–keep it and when we send you your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.

Picture 1 Which compositional element contributes most to the drama and interest of this picture? Give reasons to justify your answer.
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 2 This picture featuring hat fashions was taken for a *Life* magazine cover. What principles of composition did the photographer rely on to make his shot effective?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 3 Here is another fashion shot, but of a very different kind. This one shows two girls wearing the fashions of World War II. How has the photographer used the elements of composition to focus attention on the figures?
[Courtesy *Vogue*, Condé Nast Publications, Inc.]

Pictures 4A and 4B The photographer's purpose in taking these two shots was to make a picture which would instantly say "Christmas Eve." Which composition carries out the assignment more successfully? Why?
[Courtesy Hallmark Cards, Inc.]



Picture 5 What aspect of this interior has the photographer emphasized? How?
[Courtesy Philip Johnson, Architect]

Famous Photographers Course

Lesson 3–Composing your photographs

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment sticker.

Use *black-and-white film*. Complete this assignment with any one of the following, depending on the kind of camera you use:
One roll of 120, 620, or 127 roll film, *or*
One 20-exposure roll of 35-mm film, *or*
One 12-exposure film pack *or* at least *three* but not more than *twelve* individual sheets of film.

Note: We do not require that you develop your own film and make your own contact proofs. This may be done for you by a photofinisher, or you may do it yourself. Make, or have made, contact proofs of all your negatives. From your proofs, select the *one* picture you like the best and clearly indicate this as your choice. (You also may indicate any cropping you prefer.)

You are to send us the following items:

1 Negatives of all the pictures you shoot for this assignment.
2 The contact proofs of all these negatives.

Assignment 4

Purpose: To demonstrate your ability to arrange three objects in a well-planned composition with a single center of interest.
What you are to do: Spend some time selecting the three objects you want to photograph. They should be large enough to fill the negative area comfortably without special close-up techniques. These objects should *relate* to each other. Typical things you might choose are a salad bowl, bottle of salad dressing, and mixing spoon or fork; a loaf of bread, stick of butter, and jar of jam; a guitar, sheet of music, and music stand; a bowl of flowers, a book, and a pair of eyeglasses or a pipe–or any other three objects you find interesting. Arrange your composition so that *one of the objects is clearly the center of interest.* You may photograph indoors or out, using any type of lighting you wish. Apply what we have taught and demonstrated on pages 6 and 7, 8 through 12, 20 and 21, and 28 through 31 of this lesson.
Special note for owners of nonadjustable cameras: If your camera doesn't have a focusing control, be sure to select objects sufficiently large so that you can make a well-composed photograph of them without moving closer than the minimum focusing distance of your camera. [About 4½ feet is the minimum for many nonadjustable cameras; check your camera instruction book for details.] Just a few ideas for larger objects that could be used for this lesson are a beached rowboat and two oars; three *large* decorative bottles of varied shapes; a wheelbarrow and garden tools; an axe, a chopping block, and a log.

Different lighting effects and variations in the placement of the individual objects can provide many ways to emphasize a single object. You might vary your lighting and placement of the objects, or the angle from which you shoot. In any case, please use the same three objects. Use *all* of *one* roll of film or not more than *twelve* pieces of sheet film for this entire assignment.

After developing and printing, study the pictures and select the one you like the best and think most successfully shows a well-arranged composition emphasizing one of the objects. *Indicate which is your choice.* Remember, the picture you select must clearly show one object as the center of interest.

How your work will be evaluated

In evaluating this assignment your instructor will be chiefly concerned with how well you apply the basic elements of composition –picture area, value, lines of direction, depth, and backgrounds– taught in this lesson. He'll also be concerned with the imagination you show in selecting and arranging your three objects.

Before mailing your assignment to us, carefully follow the directions given below.

While you are waiting for the return of your corrected School Assignment, begin work on your next lesson.

Mailing instructions

1 Mount your contact proofs on an 11 x 14 mounting board and put your *name*, *student number*, and *assignment number* on the board.
2 Fill out completely a School Assignment sticker for the one picture you've selected as best. Attach the sticker to the back bottom edge of the mounting board.
3 Place your negatives in a protective glassine envelope with your name stamped or printed on it.
4 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*
5 Place your negatives [in their protective glassine envelope] on top of the contact proofs.
6 Include a return shipping label filled out completely.
7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

201-1198

Famous Photographers Course

Lesson 4—Black-and-white photography

Important: If you have an adjustable camera and wish to obtain experience in developing your own film [which we strongly recommend], follow the directions for practice, Home Projects, and School Assignment given below. If you do *not* have an adjustable camera and/or you do not wish to develop your own film, turn to the sheet marked Lesson 4—Black-and-white photography Alternate Assignment and follow the directions given there.

What you will use for these Home Projects and the School Assignment

To do the practice, Home Projects, and School Assignment you need a camera, an exposure meter, a lens shade, a medium yellow and a red filter, a supply of medium-speed black-and-white panchromatic film, a small notebook, and a pen or pencil. You will also need a daylight developing tank, developing solutions, and other equipment used for processing film. [See the detailed list on page 28.]

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To become familiar with the basic characteristics of black-and-white film.
2 To train yourself in the proper use of an exposure meter.
3 To familiarize yourself with the effect of filters in black-and-white photography.
4 To learn the time-and-temperature method of developing black-and-white film.

How to practice

For all the Home Projects and the School Assignment in this lesson, use the same brand and type of medium-speed black-and-white panchromatic film. By standardizing with *one* film and *one* developer, you can more easily recognize serious errors due to wrong exposure or incorrect developing. If you work with one combination of film and developer until you thoroughly understand its performance, you will consistently be able to produce the result you want. *Be sure to keep careful records of exposures and developing time* so you will have specific information on how your choices work together. [For additional information on choosing a film-developer combination and for exposure-development tables for a number of popular 35-mm and roll films, see Section 7 of your Technical Manual.]

Practice loading your daylight developing tank with outdated or spoiled rolls of film, after carefully reading the instructions provided by the tank manufacturer. First load it in daylight, then with your eyes shut, until the operation is familiar to you. Then try it in the dark. Practice until you can load the tank smoothly and quickly without light.

When you begin exposing and developing your film, write down in a notebook the *technical data*—including the exposure for each shot, and the developer, developing time, and developing temperature for each roll of film processed. You need this information to analyze your pictures.

Before developing the film you expose for the Home Projects, study pages 27 through 31 until you know exactly how to process it. *Note:* Photograph and develop all of your Home Projects and the School Assignment before answering the questions on the School Assignment Questionnaire.

What to do next: When you thoroughly understand the lesson and have done sufficient practice you should then—and only then—do your Home Projects.

Home Projects

1 Reading your negatives

This project is designed to give you experience in judging the difference in appearance between normally exposed and developed negatives and overexposed and underexposed negatives, as demonstrated on pages 32 to 35.

First, load your camera with medium-speed black-and-white panchromatic film.

Next, select any subject, indoors or outdoors. Shoot one frame at the normal exposure indicated by your exposure meter. [Choose a shutter speed that lets you use a lens stop about midway between wide open and stopped all the way down.] Next, make a picture that is underexposed by one stop, two stops, three stops, etc., until you reach the smallest aperture on your camera. Then shoot a picture that is overexposed one stop, two stops, etc., until you reach the largest aperture. Remember to record the technical data for each of these pictures in your notebook.

Give your roll of film normal development.

Study the negatives carefully by reflected light. Analyze them in terms of overall density, shadow detail, highlight detail, image sharpness, and contrast. Does the normally exposed negative have detail in both shadows and highlights? Is the underexposed negative

too "thin," lacking detail in the middle tones and the shadow areas? Are the highlights completely "blocked up" in the overexposed negative? You'll make good use of your ability to analyze your negatives in the next lesson, which is on printing.

2 Using a compromise exposure

Doing this project will give you helpful experience in learning how to use a compromise exposure in very contrasty light.

Choose an outdoor subject or scene on a bright, sunny day, when there are strong highlights and dark shadows.

Take a reading with your exposure meter for the *bright highlights*. Now, shoot a picture, using an exposure that will give you good details in this bright area.

Next, take a reading for the most important *shadow area* where you want detail. Shoot another picture, this time exposing for the shadows. [Review pages 17 to 19.]

Finally, set your camera for a compromise exposure about midway between the exposures you used for the highlights and for the shadows. Take another picture.

Develop the film and make a normal print from each of the three exposures. Study the different effects. Did your compromise exposure give you a natural-looking picture with adequate detail in both highlight and shadow area? This should be the case if the range between the highlight and shadow readings was not greater than about six stops. [See pages 20 and 21. Where the contrast range is greater than a compromise exposure can handle, there are ways to reduce the contrast. We explain these in later lessons.]

3 Using filters to control values

Your objective here is to obtain negatives which clearly demonstrate the changes you get in tonal values with a filter.

Select an outdoor scene on a bright, sunny day when there are interesting cloud formations in the sky.

First, take an overall meter reading for the correct exposure as explained on page 18. Make exposures of different views of the scene *without a filter*.

Next, put the medium yellow filter on the lens and make several more exposures of the scene.

Now, put the red filter on the lens. Take a few more shots of the same scene.

Be sure to use the filter factor recommended for the two filters. [Review pages 10 and 11.]

Develop the film and make prints. Study them carefully. What happened to the sky and clouds when you used the medium yellow filter . . . the red filter? What changes took place in the tonal values in other parts of the picture–with the medium yellow filter, with the red filter? [Compare your results with the illustrations on pages 12 to 15.]

Do not send these Home Project pictures to the School. Keep them in your files for reference.

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the negatives and pictures you made for your Home Projects, with their technical data, in your files for future reference and use.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

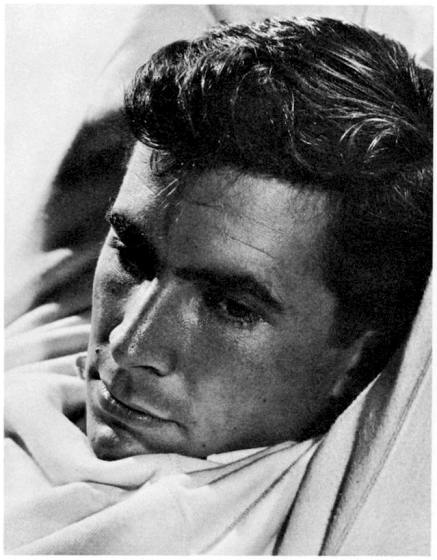
Lesson 4—Black-and-white photography

Home Project Picture Quiz

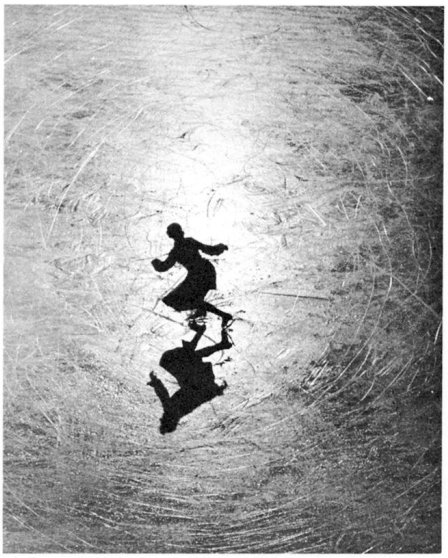
Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided on the back of this sheet.

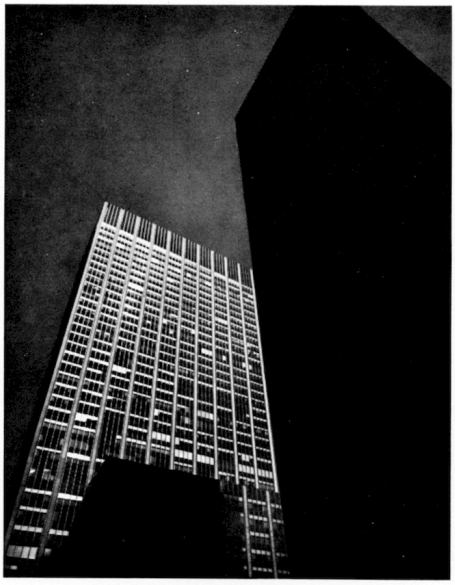
Do not send this quiz to the School–keep it and when we send you your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.



Pictures 1A and 1B What type of film do you think was used for each of these two photographs? Why?
[Picture 1B: courtesy *Life* magazine, ©Time, Inc.]



Picture 2 What exposure method was employed to get this very creative effect?
[Courtesy *Life* magazine, ©Time, Inc.]



Picture 3 How was this effect obtained –by exposure, filter, or special type of film?

Pictures 4A and 4B A colored filter was used in one of these pictures. Which picture was it and what color was the filter? What visual effect tells you this?

Famous Photographers Course

Lesson 4—Black-and-white photography

School Assignment—to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment sticker.

Use *black-and-white film*. Complete this assignment with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

One 12-exposure film pack *or* not more than *twelve* individual sheets of film.

Note: We do not require that you make your own contact proofs. This may be done for you by a photofinisher, or you may do it yourself. However, for this assignment we want you to show us your ability to develop a roll of black-and-white film.

After you have exposed the film according to the directions below, develop it and make or have made contact proofs of all your negatives. From your proofs, select the *one* picture you like the best and clearly indicate this as your choice.

You are to send us the following items:

1 Negatives of all the pictures you shoot for this assignment.
2 The contact proofs of all these negatives.

Assignment 5

Purpose: This assignment is designed to demonstrate your ability to [1] use a medium yellow filter; [2] use an exposure meter to obtain a correct overall reading for an outdoor scene; [3] show that you can develop a roll of film properly.

What you are to do: Before you start shooting, we suggest you review pages 10 to 15 on the use of filters and pages 18 and 19 on exposure.

Select an outdoor scene in bright sunlight, on a day with blue sky and interesting cloud formations. This scene should have a person, object, or building in the foreground, and be in a location where you can try a variety of compositions. [If white clouds against blue sky are not available, try to find any large light-colored object—a house, silo, snow-covered tree, etc.—that you can use as a substitute.]

Take an exposure-meter reading and set your camera for an exposure that will give you the best effect overall—adequate detail in the foreground as well as the background.

Take a number of pictures of the scene from different viewpoints. Try to compose each in an interesting way. Include some shadows as well as bright sky areas. Be sure to use *all* of *one* roll of film or not more than *twelve* pieces of sheet film for the entire assignment.

Make one or more exposures without a filter, and indicate on the contact proofs which these are. Make the remaining exposures with a medium yellow filter on your camera, and indicate on the contact proofs which these are.

Develop this roll of film yourself, following the procedures given on pages 28 through 31. Examine the developed roll carefully. It should have normal contrast, grain, and density as discussed on pages 32 through 35. It should contain none of the errors shown on pages 36 to 38. Cut your film into strips to fit the glassine envelopes.

Next, make [or have made] contact proofs of the entire roll of film. Pick the *one* frame you feel is the most interesting and best meets the technical requirements of the assignment. *Clearly indicate which is your choice.*

How your work will be evaluated

In evaluating your work, your instructor will be mainly concerned with how well you demonstrate your ability to use a filter and an exposure meter, and to develop film, and also with the creativity and imagination you show.

While you are waiting for your corrected School Assignment to be sent to you, begin work on your next lesson.

Mailing instructions

1 Mount your contact proofs on an 11 x 14 mounting board and put your *name*, *student number*, and *assignment number* on the board.
2 Fill out completely a School Assignment sticker for the one picture you've selected as best. Attach the sticker to the back bottom edge of the mounting board.
3 Place your negatives in a protective glassine envelope with your name stamped or printed on it.
4 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*
5 Place your negatives [in their protective glassine envelope] on top of the contact proofs.
6 Include a return shipping label filled out completely.
7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 4 – Black-and-white photography
Alternate assignment
Follow these directions if you have a nonadjustable camera or do not wish to develop your own film.

What you need

To do the Lesson 4 Alternate Assignment you need a camera, a supply of black-and-white film and a medium yellow filter.

Purpose

The assignment is designed to show the effect of a medium yellow filter in black-and-white photography. A quiz is provided to test your understanding of basic facts about exposure and developing taught in the lesson.

What you are to do

Load your camera with black-and-white film. Select an interesting outdoor scene in bright daylight, on a day with blue sky and white clouds. If white clouds against blue sky are not available, you may use a large light-colored object—a house, silo, snow-covered trees, etc.

Now explore the scene, applying the principles of composition and photographic seeing taught in earlier lessons. Try a variety of compositions, but do include clouds [or other light object] against blue sky in each exposure.

Make half your exposures without a filter. For the remaining half, use a medium yellow filter. Inexpensive medium yellow filters are available in slip-on mounts for nonadjustable cameras at most photo dealers. Another possibility is to purchase a square gelatin medium yellow filter and tape it over your lens for the purpose of this assignment.

Have your film developed and contact proof prints made. Examine the prints to see the effect the filter had in darkening the blue sky and making the clouds [or light object] stand out more boldly. Indicate the pictures where you used the filter before sending the contacts to the School. Pick the *one* picture you feel is the most interesting and *clearly indicate this as your choice.*

Next, complete the Lesson 4 Alternate Assignment Quiz, cutting along the dotted line.

How your work will be evaluated

In evaluating your work, your instructor will be concerned with how effectively you used a filter and with the creativity and imagination you showed in composing your pictures. The quiz will indicate how well you grasped the basic technical information about exposure and developing as taught in the lesson.

While you are waiting for your corrected School Assignment to be sent to you, begin work on your next lesson.

Mailing instructions

1 Mount your contact proofs on an 11 x 14 mounting board and put your *name*, *student number*, and *assignment number* on the board.
2 Fill out a School Assignment sticker for the one picture you've selected as best. Attach the sticker to the back bottom edge of the mounting board.
3 Place your negatives in a protective glassine envelope with your name stamped or printed on it.
4 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*
5 Place your negatives [in their protective glassine envelope] and your completed *Lesson 4 Alternate Assignment Quiz* on top of the contact proofs. *Be sure to include the quiz.*
6 Include a return shipping label filled out completely.
7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:

Famous Photographers School, Westport, Conn. 06880

201-327A

Cut along the dotted line

Famous Photographers Course

Lesson 4—Alternate Assignment Quiz

If you are doing the Lesson 4 Alternate Assignment, complete this quiz. If you are doing the standard Lesson 4 Assignment, you do *not* need to complete the quiz since we will have a practical demonstration of your grasp of the material taught in this lesson. Read each statement carefully, then check the *one* box that you think is the most correct. Complete *all* the statements to the best of your ability, even if you aren't entirely sure of the right answer. Add your name and student number in the space provided.

Send in the completed quiz with your Lesson 4 Alternate Assignment.

1 The basic difference between an orthochromatic ["ortho"] and panchromatic ["pan"] film is:

- ☐ ortho film is sensitive to light of all colors while pan film is less sensitive to red.
- ☐ ortho film is less grainy than pan film.
- ☐ pan film is sensitive to light of all colors while ortho film is less sensitive to red.

2 A film's Exposure Index refers to:

- ☐ the particular exposure setting used to make a picture.
- ☐ the film's sensitivity to light, determined by a procedure set by the American Standards Association.
- ☐ the number of exposures you can get on one roll of film.

3 For photography under conditions of dim light, which of the following would most likely be the best choice?

- ☐ a film with an exposure index of 400.
- ☐ a film with an exposure index of 64.
- ☐ a film with an exposure index of 125.

4 If you are photographing [in black-and-white] a subject containing green, and you wish to darken the green, you would use:

- ☐ a red filter.
- ☐ a yellow filter.
- ☐ a green filter.

5 You are using a filter with a filter factor of 3. This means you should increase your exposure by:

- ☐ 6 stops.
- ☐ 1 1/2 stops.
- ☐ 3 stops.

6 To take an accurate exposure meter reading from a person's face with a reflected light meter of standard design, you should:

- ☐ place the meter as close to the subject's face as possible without actually touching it.
- ☐ hold your meter about six or eight inches away from the face.
- ☐ hold your meter at camera position.

7 A gray card sometimes is used in making exposure readings. It is particularly useful:

- ☐ when your subject is mostly gray in tonal quality.
- ☐ when the light is extremely bright.
- ☐ when the subject is too small for you to make an accurate reading directly.

8 If you are using an automatic exposure camera and photographing a light subject against a dark background, the following may happen:

- ☐ the background will be overexposed.
- ☐ the subject will be underexposed.
- ☐ the subject will be overexposed.

9 You are photographing a subject outlined against a light background and wish to create a silhouette of the subject. The logical method would be to:

- ☐ give a compromise exposure.
- ☐ expose for the background.
- ☐ expose for the subject.

10 One technique sometimes used by photographers when they want to subdue details in a brightly lighted background is:

- ☐ to underexpose the background.
- ☐ to overexpose the background.
- ☐ to underexpose the subject.

11 In developing black-and-white films, the standard temperature for solutions usually is:

- ☐ 68-70 degrees.
- ☐ 50-60 degrees.
- ☐ 80-90 degrees.

12 When using a daylight tank and the time and temperature method of developing film:

- ☐ all steps must be done in darkness.
- ☐ all steps must be done in darkness until the film is fixed.
- ☐ only loading the tank must be done in the dark.

13 Density–the amount of black metallic silver in a particular area of a negative–depends:

- ☐ both on exposure and development.
- ☐ on exposure only.
- ☐ on development only.

14 The purpose of a developer is:

- ☐ to clear away the unexposed emulsion on the film.
- ☐ to convert exposed particles of silver salts into black metallic silver.
- ☐ to convert *all* particles of silver salts in the film emulsion to black metallic silver.

15 A combination most likely to increase contrast in a negative is:

- ☐ slight underexposure plus overdevelopment.
- ☐ slight overexposure plus underdevelopment.
- ☐ overexposure plus overdevelopment.

16 The basic purpose of agitating film during developing is:

- ☐ to insure even development of the negative.
- ☐ to decrease grain.
- ☐ to properly mix the developing solution.

17 Water spots on negatives usually are caused by:

- ☐ washing the film too long.
- ☐ not washing the film long enough.
- ☐ drops of water or areas of water that dry after the rest of the film dries.

18 Three solutions are commonly used in black-and-white film developing. In what order are they used?

- ☐ stop bath, developer, fixer.
- ☐ developer, stop bath, fixer.
- ☐ developer, fixer, stop bath.

19 On a negative, overly dense, "blocked-up" highlight areas will appear:

- ☐ black and opaque.
- ☐ nearly clear and transparent.
- ☐ very grainy.

20 When a photographer describes a negative as being "too flat" he means:

- ☐ it has too much contrast.
- ☐ it has too much density.
- ☐ it hasn't enough contrast.

Name..... Student number.....

Famous Photographers Course

Lesson 5—Contact printing and enlarging

Important: If you have an enlarger available to you, follow the directions for Home Projects and School Assignment given below. We recommend that you do give yourself the benefit of learning to make your own contact prints and enlargements. However, if an enlarger is not available to you, you may substitute the Lesson 5 Alternate Assignment. Turn to the yellow sheet marked Lesson 5—Alternate Assignment and follow the directions given there.

What you will use for these Home Projects and the School Assignment

To do the Home Projects and School Assignment you need your camera, a selection of your own negatives, and the Philippe Halsman negative of Winston Churchill that was sent to you with an earlier lesson.

You will also need the basic developing equipment and materials you used for the previous lesson, the items described on pages 5 and 14 of Lesson 5, including an enlarger [or access to one] capable of handling 35-mm or 120 roll film, a package of 8x10 enlarging paper, and print-spotting colors and equipment as listed on page 28. You'll need scissors for cutting your negatives, a grease pencil and a pair of cropping arms for marking your contact prints, and a pen and indelible ink for coding your negatives.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:

1 To become familiar with the basic principles and methods of black-and-white printing.

2 To train yourself to handle your printing equipment with skill and use the controls of dodging, printing in, and cropping.

How to get ready

To be a well-rounded photographer you must acquire skill in black-and-white printing. The print is the final product of the imagination and effort you spend in making the picture. It is what a viewer or client will judge you by, so it deserves your very best effort.

Printing is an art—a complex and challenging one. Don't expect to become expert in a few sessions of making enlargements. By studying this lesson carefully, however, and by working conscientiously on the Home Projects and School Assignment, you will gain a solid groundwork in the basic methods of making a good print.

Set up your darkroom area with equipment for making contact proof sheets and enlargements. Arrange the "wet" and "dry" areas as suggested on page 4. When all your equipment and materials are set up, check each item [review the lists on pages 5 and 14] before you get started. Do you have everything you need? Is all of it within convenient reach?

Caution: Check all solutions for correct temperature before beginning work. Check the working area for light leaks. It must be lightproof.

Your processed rolls of film should be cut into strips *before* printing. If you use a 20-exposure roll of 35-mm film, cut it into four strips of five frames each. A 120 roll of film should be cut into three strips of four frames each.

At this point in the Course [if you haven't already started to do so], we urge you to set up a simple system for coding all your negatives. You might just use the year plus a number for the roll, or you might prefer one of the more elaborate systems described on pages 36 and 37 of *How You Can Turn Your Photography into Dollars.* Identify *each strip* from a roll by writing the code number on the clear margin of the negative with a pen and indelible ink. Then also mark the same code number on the protective envelope. This will make it easier for you to find negatives when you want them and to identify them in case the individual strips are removed from the protective envelope.

When you begin printing pictures, write down in your notebook [or very lightly on the back of the print] the technical data—including grade of paper or contrast filter if used, aperture of enlarging lens, and duration of printing time. This information will help you to analyze your prints and acquire the necessary skills faster.

What to do next: When you thoroughly understand the lesson you should then—and not until then—do your Home Projects.

Home Projects

Daniel D.Teoli Jr.
Archival Collection

1 Making contact prints

Choose several negatives of pictures you particularly like from your file of previous Home Projects. Take a pair of scissors and clip out the individual frames you have selected. Be careful to cut across the clear strip of film between two frames. *We do not recommend that you normally cut out individual frames* but you need them for this project. For making *single* contact prints, they are easier to handle than a strip of film.

Note to 35-mm users: A single 35-mm frame is too small to

practice with. If you do not have, or cannot obtain, a single frame of a larger negative, use the Winston Churchill negative for this project. *Handle it carefully*–you will need it again for your School Assignment.

Make a contact print from each of the negatives you select, following the directions on pages 6 and 7. If necessary, change the exposure time and contrast until you get a good-quality print from each frame. Notice what happens to blacks, middle tones, and highlights in the print when you make these changes.

Warning! Let your prints fix and wash for the *full time* necessary. Don't rush these essential stages.

2 Making an 8x10 contact proof sheet

Select a roll of film–35 mm, 120, or any other size–that you have previously exposed, processed, and cut into strips. Use these strips and a sheet of 8x10 contact printing paper to make an 8x10 contact proof sheet, following the directions on page 10. Your end result should be a contact proof sheet in which all the frames are of good quality–clear, sharp, not too dark nor too light.

Study the finished sheet. Are any of the frames so light or so dark that they don't show details clearly? If so, print one or more additional sheets, giving less or more exposure as required to get good prints of these frames. Follow the methods demonstrated on pages 10 and 11. Cut out the individual corrected frames and attach them to your "master" sheet.

Important: We urge you to make contact proof sheets of *every* black-and-white roll you shoot. You will find these sheets one of your most useful working tools–for reference, self-criticism, as a guide when making finished enlargements, and as an aid in locating negatives in your file.

If you own an enlarger, you can use the light projected from the enlarger lens for exposing contact proof sheets. In this case, proof your negatives on an 8x10 sheet of *enlarging paper*–the same paper you use for making enlargements. Place your printing frame [or sheet of glass] with negatives and paper on the enlarger easel. Raise the enlarger head until the projected light covers the entire 8x10 sheet evenly. [Mark this position on the enlarger post and raise the head to this height each time you make contact proofs.] When you want to make a printing exposure, just turn on the enlarger for the required length of time. To avoid confusion, we recommend that you set the enlarger lens at the same *f* stop each time and control exposure by *time* only.

3 Making an enlargement

Go over your contact proofs and select a frame you'd like to enlarge. Choose a negative that has normal density and contrast. Place this negative in your enlarger. Without putting any light-sensitive printing paper under the enlarger, practice using its controls. Raise and lower the head to make the projected image smaller or larger. Keep focusing the image to make it sharp. Compare image brightness when the lens is wide open with when it is stopped down. [See page 13.] *Learn what your enlarger can do.* Operate its controls until you are thoroughly familiar with their effects.

Next, adjust the projected image so it covers the desired area on your enlarger easel, and focus carefully.

At this stage, check your solutions to be sure they are at the correct temperature–usually about 68 degrees F.

Select an area of your projected image that gives you a range of tones. Make a test strip, following the procedure on pages 16 and 17. Develop and fix this strip. Examine it carefully by white light. Is the printing exposure satisfactory? Does the contrast grade of paper or the variable-contrast filter give the effect you want? If not, repeat the procedure, changing the exposure and the grade of paper or filter, if necessary.

Expose a sheet of enlarging paper at the exposure time you have established. Process and fix this print. Examine it carefully by white light. Is it a good print? Compare your results with the photographs on pages 18 and 19. If further corrections are necessary, make another enlargement following the suggestions given there.

Warning! Be sure that your negative, enlarger lens, and work area are free of dust. Keep everything spotlessly clean. Be very careful not to spill any of your solutions on the working surface or floor, and don't contaminate one with another. Use your developer print tongs *only* for handling the print in the developer. When you transfer your print from the developer to the stop bath, be careful not to dip the developer tongs into the stop bath. If even a very small amount of stop bath or fixer gets in the developer it may spoil it.

Use your second pair of tongs in the stop bath and fixer only. *Never put it in the developer.*

Very important–*Be sure to put your printing paper back into its protective envelope and box each time you take out a sheet.* If it's not in a completely light-tight protective covering when you turn on white room lights, you'll ruin it. Therefore, take no chances. Get into the good habit of keeping light-sensitive paper covered at all times except when you're removing a sheet for making an enlargement. [It's convenient to have a light-tight drawer under or near the enlarger work space. You can remove a few sheets from the box, place them in the drawer, and take them out one at a time as you need them.]

4 Using creative controls in printing

Select three pictures you would like to enlarge, and which can be improved by cropping, dodging, or printing in. Study the contact prints carefully and determine how cropping will help the composition. [Review pages 20 and 21.] A pair of cropping arms will come in handy. Which areas should be made lighter or darker by dodging [pages 22, 23, and 26] or printing in [pages 24 to 27]? Mark the proofs with a grease pencil to indicate any value corrections you want to make. Use the symbols shown on pages 22 and 24.

Take from your file the negatives for these three proofs. Adjust the easel arms to make an 8x10 print of each. Move the enlarger head until the image corresponds to the cropping you want. Now, make a test strip to determine if exposure and contrast are correct.

After examining the test strip, make a full 8x10 enlargement, dodging and printing in as you have indicated on your contact proofs. Do this for each of the three negatives you are to enlarge.

Study each finished print. Do the enlargements have the desired degree of value correction? Does the enlarged image match the cropping on your contact print? If not, keep making prints until you get the effect you want.

5 Spotting

Take your three enlargements. Spot these prints as demonstrated on pages 28 and 29. With a little practice you should be able to eliminate minor flaws and dust spots, and your finished prints will have a clean, professional appearance.

Do not send these Home Project pictures to the School. Keep them in your files for reference.

What you are to do next: When you complete these Home Projects you are ready to do the School Assignment described on the yellow sheet. *Remember:* Place all your Home Project pictures, and their technical data, in your files for future reference and use.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

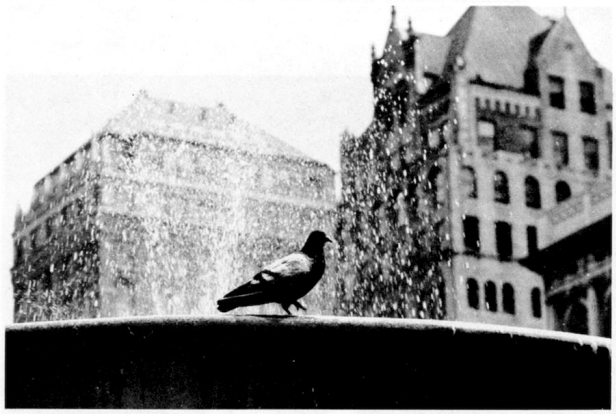
Lesson 5—Contact printing and enlarging

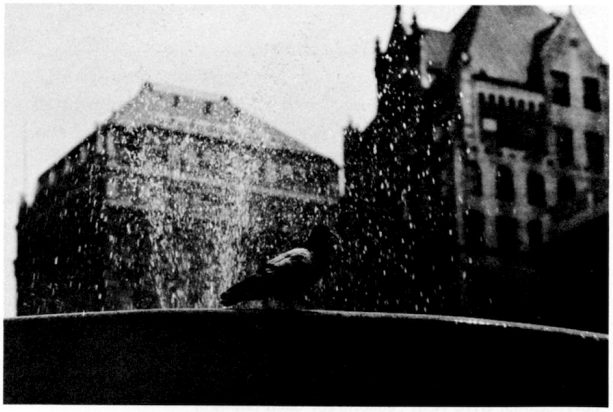
Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answer in the space provided below each question.

Do not send this quiz to the School–keep it and when we send your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.





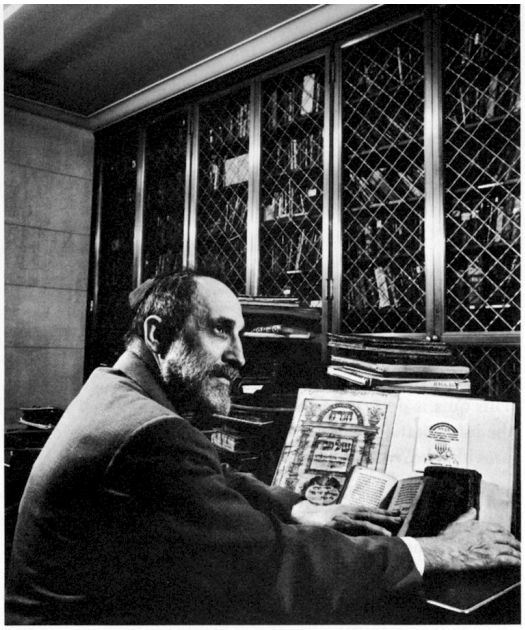
Pictures 1A, 1B, and 1C

All three of these pictures are printed from the same negative. Which print do you prefer and why?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 2

Is this print in a high, normal, or low key? Do you consider this key appropriate for the subject or does it call for some correction? Justify your answer.

[*over, please*]



Picture 3

Would cropping improve this photograph? If so, indicate by crop marks how you would change it. [Courtesy King Features Syndicate, Inc.]

Picture 4

Is this print in a high, low, or normal key? Do you think the photographer chose this key on purpose or should it be corrected? [Courtesy *Vogue*, ©Condé Nast Publications, Inc.]

Picture 5

Could you make this a better picture by changing some of the tonal values during printing? If so, indicate on the illustration the areas you think need dodging or printing in, using the symbols for these corrections. Give your reasons for each change. [Courtesy Hallmark Cards, Inc.]

Famous Photographers Course

Lesson 5–Contact printing and enlarging

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the type and grade of enlarging and contact paper, the type of developer used, the temperature of the processing baths, and the length of printing exposure for both the contact and the enlargement. You need this technical data to fill out the required School Assignment stickers.

You are to send us the following items:

1 One contact print.
2 One 8 x 10 enlargement.
[Both these are to be made from the Halsman negative of Winston Churchill supplied to you.]
3 The Halsman negative. [We will refer to the negative when evaluating your work, then return it to you with your assignment.]

Assignment 6

This assignment is in two parts, A and B.
Purpose: To show that you can make a quality contact print and a finished enlargement.
What you are to do: [*Part A*] Using the negative sent to you of Philippe Halsman's photograph of Winston Churchill, make a good-quality contact print with normal contrast and tones. Center the negative on a sheet of 8 x 10 contact paper when you make the print. Process and dry the print, following the directions in the text on pages 6 and 7.

Mark this print for any cropping you think might improve it. Then, if you think any dodging and printing in are necessary, mark the areas on the contact print as we showed you on pages 22 and 24. Use a grease pencil. Mount this contact print in the center of an 11 x 14 mounting board.

[*Part B*] Put the negative of Churchill in your enlarger. Adjust the projected image until it corresponds to any cropping you have indicated on the contact print.

Using the contact print as a guide, make an 8 x 10 enlargement. Follow the procedures given on pages 12 through 17. Dodge or print in the areas you marked. *Your goal should be to produce a "normal" print of good quality, as defined on page 37. It should have none of the faults illustrated on pages 18 and 19.*
Note: You may choose any brand or surface of enlarging paper you feel will give you the best results. However, the negative we have supplied to you may require a certain amount of experimenting before you achieve a satisfactory result. Therefore, we do suggest you use a graded or variable-contrast paper here, rather than a one-grade portrait paper such as Opal or Indiatone. See pages 93-97 of your Technical Manual for detailed information about printing papers. Mount this enlargement on an 11 x 14 mounting board.

Both your marked contact print [Part A] and the enlargement [Part B] should be sent to Westport along with the Churchill negative.

How your work will be evaluated

In evaluating your work for this lesson, your instructor will be concerned chiefly with how well you can make a contact print, and an 8 x 10 finished enlargement, of good quality.

While you are waiting for your corrected School Assignment to be sent to you, begin work on your next lesson.

Mailing instructions

1 Be sure you stamp or print your name on the back of the 8 x 10 enlargement and the contact print before mounting them on 11 x 14 mounting boards.
2 Fill out completely a School Assignment sticker for both the mounted enlargement and the contact print. Attach the stickers to the back bottom edge of the mounting boards. The stickers should contain your *name, address, student number, lesson number, assignment number*, and technical data on how you made your prints. Be sure to mention the type of enlarger [condenser, diffusion, cold light] and indicate the grade of paper or type and number of variable-contrast filter used.
3 Place your mounted contact print in your cardboard lesson mailer *with the print face up.*
4 Put your negative in a protective glassine envelope with your name stamped or printed on it.
5 Place your negative [in its protective envelope] on top of the contact print.
6 Place your mounted 8 x 10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*
7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 5 – Contact Printing and Enlarging
Alternate Assignment
Follow these directions if you do not have an enlarger available to you.

What you need

To do the Lesson 5 Alternate Assignment you need the Philippe Halsman contact print and negative of Winston Churchill sent to you with an earlier lesson. You also require a grease pencil and cropping arms for marking the contact print.

Purpose

The assignment is designed to show how effectively you can give directions to a printer when ordering an enlargement from a contact print, and to show your taste and judgment in cropping. A quiz is provided to test your grasp of basic facts about making contact prints and enlargements.

What you are to do

Using the contact print of the Churchill negative, mark it with directions for printing. If you think any area needs to be dodged or printed in, so indicate with a grease pencil, using the symbols shown on pages 22 and 24. Also indicate any cropping if you feel this would improve the photograph. [Review the cropping information given on pages 20 and 21.] Send the negative and your marked contact print to a processing lab of your choice, and have made an 8 x 10 enlargement on double-weight paper.

Next, complete the Lesson 5 Alternate Assignment Quiz, cutting along the dotted line.

Your completed quiz, the marked contact, the 8 x 10 enlargement, and the negative from which it was made all should be sent to Westport for grading.

How your work will be evaluated

Your instructor will be concerned with how successfully you gave printing directions to the processing lab, and with the taste and judgment you showed in cropping. The quiz will indicate how well you understood the basic technical information about making contact prints and enlargements as taught in the lesson.

While you are waiting for your corrected School Assignment to be sent to you, begin work on your next lesson.

Mailing instructions

1 Be sure you stamp or print your name on the back of the 8 x 10 enlargement and the contact print before mounting them on 11 x 14 mounting boards.
2 Mount your contact print *in the center* of a second 11 x 14 mounting board.
3 Be sure both boards are marked with your *name, address, student number, lesson number* and *assignment number.*
4 Your Churchill negative should be placed in a protective glassine envelope with your name stamped or printed on the envelope.
5 Place the mounting board containing your contact print in your cardboard lesson mailer *with the print face up.*
6 Place your negative [in its glassine envelope] and your completed Lesson 5 Alternate Assignment Quiz on top of the contact print. *Be sure to include the quiz.*
7 Place your mounted 8 x 10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*
8 Close the lesson mailer and *seal it shut* with gummed tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Cut along the dotted line

Famous Photographers Course

Lesson 5—Alternate Assignment Quiz

If you are doing the Lesson 5 Alternate Assignment, complete this quiz. If you are doing the standard Lesson 5 Assignment, you do *not* need to complete this quiz since we will have a practical demonstration of your grasp of the material taught in this lesson.

Read each statement carefully, then check the *one* box you think completes it most correctly. Complete all the statements to the best of your ability, even if you aren't entirely sure of the correct answer. Add your name and student number in the space provided.

Send in the completed quiz with your Lesson 5 Alternate Assignment.

1 You are making a print from a flat [low contrast] negative. You would be most likely to get best results on:

☐ No. 1 contrast grade paper.

☐ No. 2 contrast grade paper.

☐ No. 3 contrast grade paper.

2 A print that is underexposed will appear:

☐ too dark.

☐ too light.

☐ too contrasty.

3 One very common cause of weak, flat prints is:

☐ overexposing and then pulling the print from the developer too soon.

☐ underexposing and leaving the print in the developer too long.

☐ using too high a contrast grade of paper.

4 Dodging refers to the enlarging technique of:

☐ giving additional exposure to an area of the print you wish to darken.

☐ blocking off unwanted portions of the picture.

☐ holding back exposure from areas of the print you wish to lighten.

5 When dodging or printing in, it is important to:

☐ keep your hand absolutely still to prevent unsharpness.

☐ keep your hand moving constantly.

☐ use the highest contrast grade of paper practical.

6 Enlarging usually is done:

☐ in total darkness.

☐ in ordinary room light.

☐ with the aid of a darkroom safelight.

7 You can tell the emulsion side of printing paper because:

☐ it is shiny.

☐ it is dull.

☐ it is marked with the word "emulsion."

8 When processing a print it is most important:

☐ not to contaminate the fixer with stop bath.

☐ not to contaminate the developer with fixer.

☐ not to contaminate the stop bath with developer.

9 Raising the enlarger head will give you:

☐ a brighter image.

☐ a smaller image.

☐ a larger image.

10 In making an enlargement a good procedure usually is:

☐ to focus with the lens wide open, then stop down.

☐ to focus with the lens stopped down as far as it will go.

☐ to focus wide open and leave the lens at that setting.

Name .....

Student number .....

Famous Photographers Course

Lesson 6—Color photography

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignments you need a camera, a supply of color-transparency film [color-negative film is optional for the Home Projects], an exposure meter, lens shade, and appropriate lighting equipment if you do any indoor shooting. You will also need a pocket notebook and a pen or pencil. [If your camera is nonadjustable, you will not require an exposure meter and may omit Home Project 1. Do the remaining Home Projects, but without bracketing your exposures.]

Purpose

This lesson and the Home Projects and School Assignments have been planned to help you:
1 To be more aware of the effect of lighting on color, both indoors and outdoors.
2 To understand the effect of overexposure and underexposure on color.
3 To familiarize yourself with the emotional effects of color.
4 To use color more effectively in composition.

How to get ready

After you've thoroughly read and absorbed the material in the lesson, we suggest you start your practice by looking for subjects in which *color helps to tell the story*–where it isn't distracting or superfluous, but makes an important or essential contribution to the meaning of the picture. Each time you find a subject that attracts you, ask yourself: Is color really needed to express what I want the picture to say? If you can truthfully answer yes, make a note of the subject as a possibility for the Home Projects and School Assignments that follow.

Remember, hues and the effects they can create in different combinations provide you with one of your basic tools for composing in color. When you plan your color compositions, use the color wheel on page 5 as a guide in selecting contrasting and complementary colors, and warm and cool ones. Be sure to carefully study the discussion and demonstration of saturation and brightness, too. They also are important in achieving good color composition.

When you expose your color film, be sure to write down in a notebook the technical data–the type of film, aperture, and shutter speed you used for each shot. Also note the type of lighting and, for outdoor shots, the time of day the picture was taken.

Note: If you are using small-size color film, such as 35 mm, we suggest that you *project* your transparencies when making the comparisons recommended in the following Home Projects. The differences in hue, saturation, and brightness will be much easier to see.

Home Projects

1 How exposure affects color

This project is designed to give you experience in judging the difference in appearance between normal exposure, overexposure, and underexposure of color film and to demonstrate what each does to hues, brightness, and saturation. Be sure to keep careful records of the exposure from frame to frame.

Load your camera with daylight-type color-transparency or color-negative film. Then select an outdoor scene containing a number of bright, strong colors, with one object close up in the foreground–for example, a pile of yellow pumpkins in front of a red barn with a blue sky in the background, or a child in a bright red jacket holding a yellow toy, against green foliage.

Set your exposure meter for the correct rating of the film you are using. Take a reading and determine the normal exposure. Photograph the subject.

Without changing the position of the camera or the focus, take a number of exposures, closing the lens down one-half stop each time until you have gone as far as your lens permits.

Now, return to the normal setting. Make a series of exposures, progressively opening the lens one-half stop for each frame, until you have opened the lens to its fullest aperture. [Do *not* change the shutter speed for any of these exposures.]

After having your roll of color film developed, study each transparency or print carefully and observe what happened to the hue, saturation, and brightness with normal exposure, with progressively greater underexposure, and with progressively greater overexposure. Which is most effective? Whether a high- or low-key effect or a natural rendering of color is best depends on the subject and the mood you want to create. [Review pages 14, 15, and 28.]

2 How the light direction influences color

The purpose of this Home Project is to sharpen your awareness of the changes in the saturation and brightness of color that can result from different directions of light.

Load your camera with daylight-type color-transparency or color-negative film.

Next, select an orange, a red apple, and a banana. Arrange them in

a still-life composition, outdoors in strong sunlight. Place them on a surface around which you can move freely. Shoot in the morning or afternoon when the sun is low enough in the sky to give strong sidelighting. Move in close enough to get a good-sized image of the three objects, and focus carefully.

First, take a picture with full, even frontlighting. Take a normal exposure, then bracket with one stop more and one stop less. Now move to a camera position that gives 45-degree sidelighting and repeat. Then photograph the subject with 90-degree sidelighting, again bracketing your normal exposure. Finally, move to a camera position that gives backlighting and shoot and bracket again.

After your film is processed, select the frame with the most normal-looking exposure from each of the four lighting situations. Study any changes in saturation and brightness that the different directions of light caused. Notice the degree of contrast in the side- and backlighted pictures in comparison with the relatively flat effect of the frontlighted picture. Is the contrast greater or less than it appeared to your eye as you took the pictures? [See pages 8 and 9.]

3 Diffused daylight and color

This project will help to familiarize you with the quality of color you can get with soft, diffused daylight. You must wait for an *overcast day* to carry it out.

Load your camera with daylight-type color-transparency or color-negative film.

Take the same three objects you used for Home Project 2 and arrange them again so you can shoot them from any angle.

Photograph the subject from the same four camera positions you used in the preceding project, bracketing each basic exposure.

After your film is processed, study the pictures. Do you find any appreciable difference in color and contrast in the pictures shot from different angles? Compare these shots with the results you got for Home Project 2. How does the overall hue of the overcast-day pictures compare with that of the sunny-day pictures–warmer or cooler? Which type of lighting would you prefer for a portrait? To emphasize the bright hues of a subject?

4 Time of day and how it affects color

The purpose of this project is to acquaint you at first hand with the variety of color changes during one bright, sunny day, and with the way the time of day influences the hue, saturation, and brightness of your colors. It will require repeated exposures over a full day–but can give you valuable experience in judging the quality of light in terms of its effect on color.

Load your camera with daylight-type color-transparency or color-negative film.

Select a subject such as a group of buildings, a landscape with buildings in the foreground, etc., which you can photograph from time to time during an entire day, from just before dawn till dusk.

Choose a camera position facing north or south. This enables you to obtain a maximum number of changes in the light as the sun travels from east to west.

Take a series of pictures *from the same camera location* during a single bright sunny day. Shoot at intervals of about two to four hours during the late morning and early afternoon. Shoot more frequently just before and during sunrise and during sunset and twilight, when the light changes rapidly. Take an exposure reading and give a normal exposure for each situation you shoot, then bracket.

Remember: Be sure to keep accurate records of each exposure, including the time you shot it.

After your roll of color film has been developed, study the results carefully. Compare the frames exposed before sunrise, at dawn, in the morning, at noon, and at sunset. How do they vary in color and mood? Which light do you think was best for the subject? [See pages 10 and 11.]

What you are to do next: When you have completed these Home Projects–and there is no substitute for your first-hand experience in taking pictures–you are ready to do the School Assignments described on the yellow sheet. *Remember:* Put all the pictures you took for your Home Projects in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 6—Color photography

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

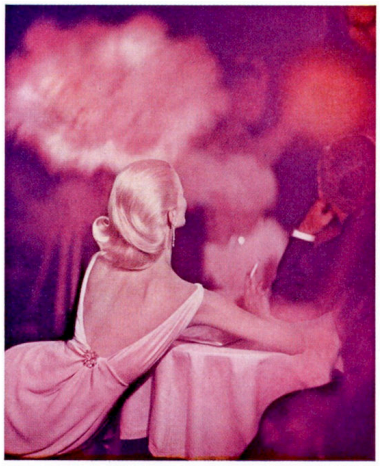
This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided on the back of this sheet.

Do not send this quiz to the school.

Keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

Picture 1 How was color used to direct your attention to the center of interest? [Courtesy *Life* magazine, ©Time, Inc.]

Picture 2 How did the photographer achieve this high-key effect? [Courtesy *Vogue*, ©1956, Condé Nast Publications, Inc.]



Picture 3 What device do you think the photographer used to make this picture? [Courtesy *Harper's Bazaar*]

Picture 4 How does color contribute to this picture? [Courtesy *Life* magazine, ©Time, Inc.]

Picture 5 What type of color scheme did the photographer use here?

Pictures 6A and 6B Which picture has greater color saturation? How do you think this was achieved?

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Famous Photographers Course

Lesson 6–Color photography

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Use *only color-transparency film*. Most color transparencies have greater brilliance than color prints, and will give us a better idea of how well you see and handle color. Complete these assignments with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

Not more than *twelve* individual sheets of film.

Note: You may send in *unmounted* roll-film or sheet-film transparencies. Usually 35-mm film is returned after processing in the form of 2 x 2-inch cardboard-mounted slides for projection and viewing. Send us 35-mm cardboard-mounted slides only. Do *not* submit glass-mounted slides, which are fragile and subject to breaking.

You are to send us the following items:

One color transparency only, for *each* of the two assignments. Do *not* send in all the alternates.

Assignment 7

Purpose: To demonstrate your ability to create an effect of gaiety, happiness, or warmth through the use of color.

What you are to do: Take some photographs [indoors or outdoors] of a situation, scene, or objects in which bright strong colors dominate. Your subject might be a flower stand or fruit stand, children with toys, a beach scene with gaily colored umbrellas and towels, a group of brightly clad skiers, etc. Keep in mind that you should have a center of interest in your picture–and that you can direct attention to it by your use of color and value contrast. Select the picture that best satisfies the purpose of the assignment.

Don't use more than half of your roll of film or supply of sheet film for this assignment.

Assignment 8

Purpose: To demonstrate your ability to create a somber, mysterious, or gloomy mood through the use of color.

What you are to do: Use your remaining supply of film to take photographs [indoors or outdoors] of a subject in which dark, muted colors dominate–a landscape on a stormy day, snow-covered trees at dusk, a lonely, deserted house, etc. Pick the shot you feel best meets the requirements of the assignment. Be sure there is an *obvious* difference between the colors in this picture and the one you selected for the previous assignment.

How your work will be evaluated

In evaluating your work for this lesson, your instructor will chiefly be concerned with how well you demonstrate your ability to use color to create the required moods.

Before mailing your assignments to us, carefully read the directions on how to prepare your material for mailing.

While you are waiting for the return of your corrected School Assignments, begin work on your next lesson.

Mailing instructions

1 If you are using 35-mm film, be sure you print your name on the edge of the cardboard mount. *Also add the assignment number.* Place each of the two cardboard-mounted slides in a separate protective glassine envelope with your name stamped or printed on it. Attach each glassine envelope to an 11 x 14 mounting board with Scotch tape. Put only one transparency on each mounting board.

2 For any unmounted transparency, place each of the two selected frames in a separate protective glassine envelope, with your name stamped or printed on it. *Add the correct assignment number to each.* [With the roll film, cut out the individual frames you have selected.] Fasten each envelope to an 11 x 14 mounting board with Scotch tape. Be sure that only one transparency is on each of the two 11 x 14 mounting boards.

3 Fill out completely a School Assignment sticker for each transparency you submit. The sticker should contain your *name*, *address*, *student number*, *lesson number*, and *assignment number*, and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach it to the back bottom edge of the mounting board.

4 Place one of your 11 x 14 mounting boards in your cardboard lesson mailer with the side containing the transparency facing up.

5 Place the second mounting board *face down* on top of the other. *Include a return shipping label filled out completely.*

6 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 7—Outdoor lighting

What you will use for these Home Projects and the School Assignment

To do the Home Projects and School Assignment you need a camera, black-and-white film, exposure meter, tripod, lens shade, white cardboard reflector, flashgun [conventional or electronic], a notebook, and a pen or pencil. [*Note:* You will not need an exposure meter if you have a nonadjustable or fully automatic-exposure camera.]

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:

1 To learn how to work with the four basic directions of light.

2 To control lighting contrast outdoors.

3 To make time exposures after dark.

How to practice

Outdoor lighting cannot be mastered quickly or easily. In this lesson, we've demonstrated how to use the sun to obtain almost limitless kinds of lighting effects, and how to control this illumination to get the results you want. But before you can control sunlight, you must understand certain basic facts about its nature and its ways.

As a photographer, it's most important that you form the habit of *seeing* light. Examine it in a precise and sensitive way. Evaluate its intensity–its quality–its direction. Do this very carefully, until it becomes second nature to you.

Here's a good way to practice this kind of seeing. Get a friend to accompany you outdoors on a day when there is bright sunlight. Place your companion in the center of an open area. Now, using the viewfinder of your camera, study the effect of the sunlight on his face. Have him slowly turn in place in a full circle so that the light falls on him from every angle. Move around with him, keeping his face to you, and observe carefully the changes that take place from full frontlighting to complete backlighting. In particular, study the size and shape of the shadow of the nose and the shadow under the eyes caused by the direction of sunlight at different positions.

Repeat these observations on an overcast day–on a bright hazy day–and in the shade–always moving around with the person so that the changes in light, if any, are clearly evident. [Review pages 6, 7, 8, and 9.]

Continue your study of outdoor light wherever you are, with or without a camera, so you will be able to understand it and use it to advantage when you want to make pictures.

When you actually begin taking pictures for the projects and assignment, be sure to note all the pertinent technical data–time of day, film used, aperture, shutter speed, use of fill-in light [reflector or flash], etc., for each exposure you make. If it's not convenient to get the information down on paper right after each shot, be sure to note it down soon afterward, while it's still fresh in your mind.

Home Projects

1 Getting acquainted with the directions of sunlight

This project is designed to give you experience in judging the four basic directions of light and adjusting your exposure for good results with each.

Load your camera with black-and-white panchromatic film. Ask someone to pose for you in an open area where there is strong sunlight.

Your first shot should be with frontlighting. Move in close enough for a head-and-shoulders full-face portrait and focus with care. Take a meter reading with the sunlight coming from behind you, over your shoulder. Shoot this picture.

Now, have the model turn in place to give you 45-degree lighting. Move around with the model and, without changing your exposure setting, take another full-face head-and-shoulders picture. Continue to move around with your model until you have taken a picture with 90-degree sidelighting and one with backlighting.

Important: *Do not* change your exposure on this first group of pictures. [*Note:* Omit the second portion of this project if you have a nonadjustable camera.]

Now, repeat exactly what you did before, but this time take a separate reading for each of the positions as you move around with the subject. Expose for *normal skin tones*. In the sidelighted picture this may mean a compromise exposure to give you adequate detail in both highlights and shadows.

When you have completed these two groups of pictures, develop the film and make proof sheets. Study the prints and matching negatives in the first group. What happened to the shadows as you changed position? Study the second group and compare them with the first. What happened to overall contrast of the pictures when you adjusted exposure to the lighting conditions? Which effect do you prefer, and why? [Review pages 4 through 9.]

2 Ways to control lighting contrast

Doing this project will give you helpful experience in controlling lighting contrast.

Load your camera and get a friend to pose for you in strong sunlight. The lighting should be 45-degree sidelighting. [You might plan to carry out this project during the same shooting session as the previous one.] Choose a camera position that gives you a head-and-shoulders full-face view of the subject, and focus carefully. Take a meter reading for normal skin tones and adjust your camera. Now, make an exposure. *Without changing the exposure or position,* shoot one picture or more of the person, this time using a white cardboard reflector about five feet from him to throw reflected light into the shadow side of his face. [See the illustration on page 10, demonstrating how to use a reflector.]

Next, *without changing your camera position or exposure setting,* take a series of pictures with the reflector four feet from your subject –then three feet–then two feet.

Develop and print this roll of film. What happened to the shadow side of the face with the reflector at five feet, at four feet, at three feet, and at two feet? [Compare your prints with the illustrations on pages 7 and 10.]

3 Working with fill-in flash

Your objective here is to achieve a good balance between highlights and shadows on a person's face through the use of fill-in flash [conventional or electronic].

Use the same person, film, location, shooting distance, and lighting conditions as for Home Project 2.

Attach a flash unit to your camera. Take a meter reading. Set the lens and shutter speed of your camera. Take a picture *without* using the flash.

Next, take a picture *with* flash, using the same exposure as before.

Now, take several frames with the flash unit covered first with one layer of cloth [a clean white handkerchief will do], with two layers, three layers, and finally four layers.

Process the exposed film and make proof prints. Study these prints carefully. Did your use of fill-in flash make the shadows less intense? Which picture gives you the best balance between highlights and shadows? [See page 11.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

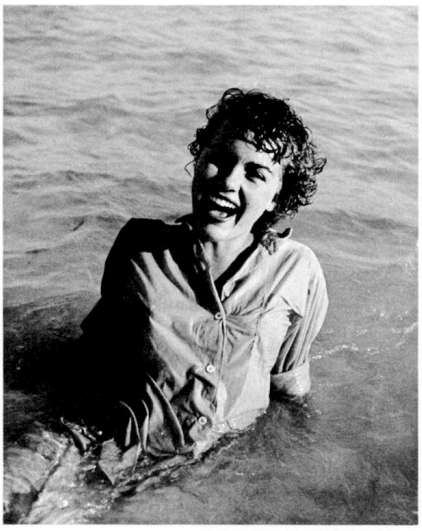
Lesson 7—Outdoor lighting

Home Project Picture Quiz

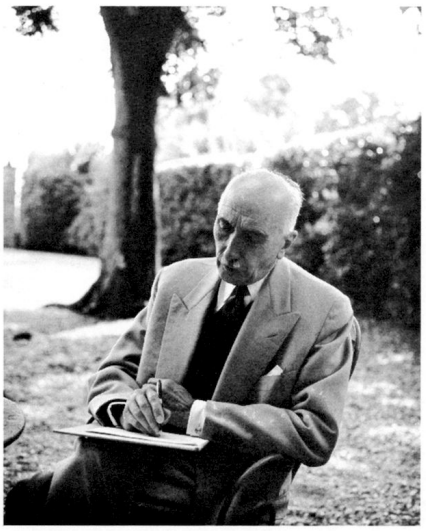
Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided on the back of this sheet.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

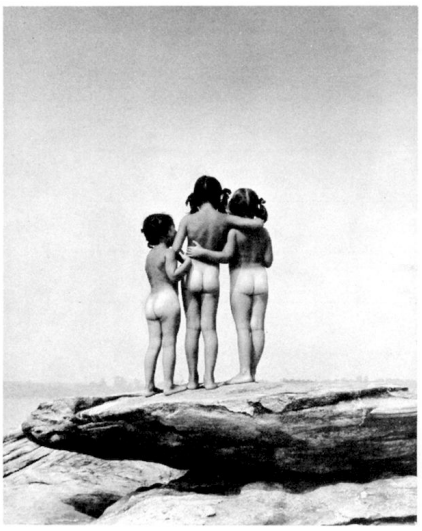


Picture 1 What is the direction of light in this picture?
[Courtesy *Life* magazine, ©Time, Inc.]



Picture 2 Did the photographer expose for the shadows or the highlights? Why?
[Courtesy *The Saturday Evening Post*, ©Curtis Publishing Co.]

Picture 3 How did the photographer achieve this silhouette effect?
[Courtesy *Life* magazine, ©Time, Inc.]



Picture 4 What variation of frontlighting was used to take this picture?

Picture 5 What lighting did the photographer choose to emphasize the texture of the snowy forms in the foreground?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 6 How do you think the photographer achieved the effect you see here?
[Courtesy *Life* magazine, ©Time, Inc.]

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Famous Photographers Course

Lesson 7–Outdoor lighting

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. Keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the School Assignment sticker.

Use *black-and-white film*. Complete the assignment with any one of the following types of film, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*
One 20-exposure roll of 35-mm film, *or*
One 12-exposure film pack *or* at least *six* but not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make an 8 x 10 contact proof sheet. Select the picture you like the best and make an enlargement on 8 x 10 paper.

You are to send us the following items:

1 Negatives of all the pictures you shoot for this assignment.
2 The contact proof prints of all these negatives.
3 One 8 x 10 enlargement.

Alternate School Assignments

Do only *one* of the following assignments–*either* 9A or 9B.
Do *not* do both.

Assignment 9A

Purpose: To demonstrate your ability to photograph a subject using daylight to emphasize texture and/or form.
What you are to do: Spend some time finding a good subject to shoot. Try to do your scouting in the early morning or late afternoon, as the slanting light at these times is most effective for emphasizing form and texture. Select a scene that includes an interesting building or a group of buildings of any type. You may include people or animals if you wish, but be sure they are appropriate for the building. Now choose an angle where the light rakes over the surface and clearly and sharply brings out *texture* and *form*. If you wish, you may concentrate on revealing the texture of surfaces, or you may concentrate on emphasizing the three-dimensional form of an object through light and shadow. Or you may combine both, as is possible with some subjects. [Good examples of lighting used in this way are Stoller's photograph of a house on page 7 and d'Arazien's picture of skyscrapers on page 19.]

Assignment 9B

Purpose: To demonstrate your ability to take a time exposure of an afterdark scene.
What you are to do: Choose a location which contains interesting forms and outlines after dark, with some form of artificial light in it. For instance, you might choose a lighted bridge, a floodlighted fountain or building, a home or office building with interior lights on, etc. Use the time-exposure tables in the section on exposure in your Technical Manual as a guide and take several pictures, bracketing each one. Explore the subject from more than one viewpoint. *Be sure to keep your camera steady during the exposure.* [Follow the basic methods explained on pages 16 and 17. Do *not* attempt double or multiple exposures for this assignment.]

How your work will be evaluated

If you choose Assignment 9A, we'll be especially looking for your ability to bring out form and/or texture strongly with the use of daylight. If you select 9B, we'll want to see how successfully you used the time-exposure method to achieve a clear, well-exposed night picture. And, of course, we'll also evaluate how well you applied the basic principles of seeing and composition to make an interesting picture.

Before mailing your assignment to us, carefully review the directions on how to prepare your negatives, proof prints, and enlargement for mailing.

While you are waiting for the return of your corrected School Assignment, begin work on your next lesson.

Mailing instructions

1 Be sure you stamp or print your name on the back of the 8 x 10 enlargement before mounting it on the 11 x 14 mounting board.
2 Fill out completely a School Assignment sticker. The sticker should contain your *name, address, student number, lesson number,* and *assignment number*, plus as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of the sticker and attach it to the back bottom edge of the mounting board.
3 Be sure your contact proof prints are properly mounted on an 11 x 14 mounting board, and that you've put your name, student number, and assignment number on the board.
4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.
5 Place the mounting board containing your proof prints in your cardboard lesson mailer *with the prints face up.*
6 Place your negatives [in their glassine envelopes] on top of the proof prints.
7 Place your mounted 8 x 10 enlargement face down on top of the other material. *Include a return shipping label filled out completely.*
8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

201-1238

Famous Photographers Course

Lesson 8—Indoor lighting

What you will use for these Home Projects and the School Assignment

To do the Home Projects and School Assignment you need a camera, a supply of medium- and high-speed black-and-white film, a tripod, three floodlights [reflector photofloods or photoflood bulbs in metal reflectors will do], a spotlight [photospot bulbs are less expensive and work very well], stands or clamps for your lights, a flash unit [conventional or electronic], a flash extension cord, an exposure meter, a white cardboard or foil-covered reflector, a diffusion screen, and a notebook and pen or pencil. [A lens shade should be used at all times but is particularly important for indoor work with flash, flood, and available light.]

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To familiarize yourself with the ways of controlling the quality of indoor lighting with floodlights and spotlights.
2 To learn the changes that take place when a fill and a background light are added to the mainlight.
3 To become familiar with the basic characteristics of flash [conventional or electronic] lighting.
4 To train yourself in the ways of taking pictures in available-light situations.

How to practice

To be a versatile photographer you need to acquire ease in handling indoor light sources. We suggest that you start your practice with a small object—an egg, a cup, a small piece of sculpture, etc. Set it on a table or other support and then study the different effects created when you move a single photoflood around the object.

Place the light in different positions—high and low as well as front, right, left, and behind the subject. Study the effect from a fixed camera position in front of the subject. Which lighting reveals solid form and texture best? Which seems to flatten the subject out? Which light position creates the most pleasing arrangement of highlights and shadows? Really use your eyes for intensive, detailed observation of what happens to the object as you move the light. Be aware of the compositional aspects of the lighting, too. Notice how the values and their relationships change as you alter the position of your light.

Next, see the lighting effects that two and three floodlights will give you, adding them one at a time. For instance, place the mainlight at a 45-degree angle and use your second light as a fill-in. Observe what this does to the subject. Now, without moving camera or subject, add the third light as background illumination. [See pages 8 and 9.] Then try the mainlight in other positions—higher, lower, 90-degree side, etc., and see how this alters the appearance of your subject.

Try diffusing your light or lights with spun glass or a piece of cloth. See what happens to your shadows and highlights. Try bouncing the light, too, from the ceiling or a nearby wall, and see the effect this creates. This kind of practice is one of the best ways of developing a "lighting sense."

Home Projects

1 Controlling the quality of indoor lighting

Our aim in this project is to help you become familiar with the different quality of light you get with a floodlight, a spotlight, bounced floodlight, and diffused floodlight.

Load your camera with medium-speed black-and-white film, and put it on a tripod.

Choose an object such as a large bowl, vase, pitcher, or piece of sculpture. Place it on a light-surfaced tabletop. If you have no table with a light surface, put a piece of white paper, cloth, or cardboard on the top of the table. Use a plain, light-toned background. A bare white, off-white, or light gray wall will do, or you can attach a sheet of white paper or smooth white cloth to the wall with tape.

Place the camera close enough to the object so you get a large, clear image of it.

Take your spotlight [or reflector photospot] and place it about 45 degrees to one side of the subject. Turn the spot on and adjust its height until the object casts a shadow on the tabletop and light background. Try to form an interesting composition with the object and its shadow. Take a meter reading that will give you good detail in the highlights, set your camera, and shoot. Now bracket your exposure by taking one picture at a full stop more and one at a full stop less.

Without moving your camera or the object, take away the spot and replace it with *a floodlight in the same position.* Be sure the light falls on the object and casts a shadow on the background. Take a meter reading and reset your exposure controls if necessary. Shoot and then bracket as before.

Now, without moving your camera or the object, aim your flood so

it bounces off the ceiling. Take a reading and reset your exposure controls. Shoot and then bracket.

Again, leaving your camera and object positions unchanged, place a diffusion screen in front of the flood. A piece of spun glass or white cloth will be suitable. If you're using a conventional photoflood in a metal reflector, you can attach the diffusion screen across the front of the reflector with tape, clips, or snap-type clothespins. [With a reflector-type photoflood, the diffusion screen should *not* touch the bulb. Clamp your diffusion screen to a light-stand and place it in front of the photoflood–close to it but not touching.] Take a reading and reset your controls. Again, expose and then bracket with two additional shots.

Process the film and make contact proofs. Study the contacts, preferably with a magnifying viewer. Make an 8x10 enlargement from the best negative of each of the four situations. Study the lighting quality of these enlargements carefully. Which has the sharpest shadow? Which the softest? Which lighting is the most contrasty? Which the least? Which brings out form and texture most clearly? [Review pages 6 and 7.]

2 Working with three floodlights

This project will help you to understand and use the effects that are produced when a fill and background light are added to the mainlight.

Load your camera with medium-speed film and put it on a tripod.

Use the same object you photographed in Home Project 1. Set it in position on a table, against a light background.

Place your mainlight in a 45-degree sidelight position. Its height should be adjusted so that its light falls on the subject from a 45-degree angle. Take a meter reading and adjust your camera's exposure controls. Shoot a picture, then bracket.

Next, place your second light as a fill-in light close to your camera. Adjust it to soften the mainlight shadows *without completely* wiping them out. Take a meter reading with both lights turned on. Shoot the picture, then bracket.

Now, without moving camera, object, or the main and fill-in lights, add the third light, pointing it at the background behind the subject. Using the same exposure setting as for the main-plus-fill shot, take a picture and bracket.

Process the roll of film and make contact proof prints. Select the best exposure for each of the three situations and make an 8x10 enlargement of each. Study the results. Did the mainlight produce a pleasing effect? Did the fill-in light open up the shadow area? Was a clear separation of background and object achieved by use of the background light? [Review pages 8 and 9, which illustrate these procedures.] These are effects you'll find useful again and again. They are worth your most careful study.

3 Shooting flash pictures

Our purpose in this project is to help you become better acquainted with the ways in which flash [conventional or electronic] can be used to make effective pictures.

Load your camera with medium-speed film. Be sure your flash unit [conventional or electronic] is in good working order. Then choose an indoor location and get someone to pose for you. Have him stand a few feet in front of a plain background. Shoot from a distance that gives you a three-quarter view of his figure.

First, take a picture with the flash unit *on your camera.* Base your exposure on the flash-to-subject distance and flash guide number, as explained on page 20. Then bracket, giving one stop more exposure and one stop less.

Repeat this procedure with the flash *off the camera* and held to one side on an extension to get as close to 45-degree lighting as possible. [If your flash unit is built into your camera you may omit this step.]

Repeat this once more, this time using a diffusion screen in front of the flash unit.

Next, hold your flash on its extension so the light bounces off the ceiling at a point in front of your subject. [With some flashguns you can tilt the reflector up for ceiling bounce without removing it.] Take the picture, giving about two and one-half stops more exposure than for direct flash, and bracket as before.

Process the film and make contact proofs. Study these proofs very carefully and make an 8x10 enlargement of the best shot from each group. Are the results to your satisfaction? Did the flash-on-camera shot seem too flat as compared to the 45-degree lighting? What happened when you used a diffusion screen and bounce flash? [Review pages 22 and 23.]

4 Photographing with available light

This Home Project is designed to help you learn to take good pictures in available-light situations.

Load your camera with *high-speed* black-and-white film.

Find an indoor location where there is a source of light normally present–lamps, ceiling lights, windows, skylight, etc. Be sure to use *only available light.*

Ask someone to pose for you in this location. Set your camera's exposure controls to give you good skin tones. [Read the discussion of available-light exposure on page 33.] Photograph your subject from several different angles.

Next, ask the subject to pose close to the source of light–then away from it–then facing it. Take as many pictures as you think necessary to get good practice in shooting the variations of available light in this situation.

Process your film and make contact proofs. Study the results carefully. Did you get what you intended? Are your shadow areas open enough? Is there too great a contrast between highlight and shadow? If so, what should you do next time to avoid this? [Review pages 34 and 35.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 8—Indoor lighting

Home Project Picture Quiz

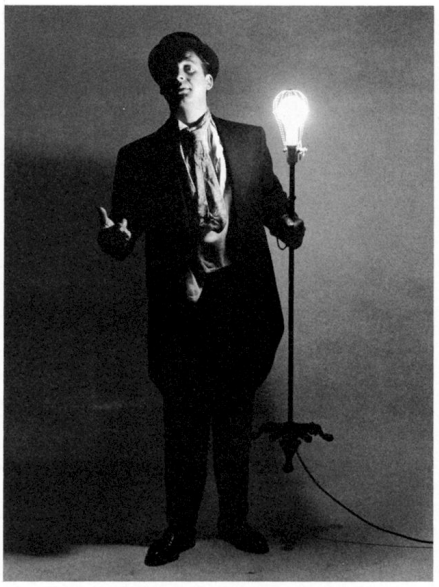
Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the space provided on the back of this sheet.

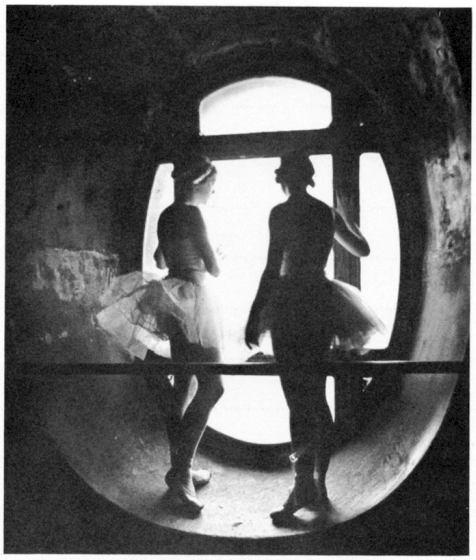
Do not send this quiz to the School–keep it and when we send your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

Picture 1 What was the light source used here? Can you guess whether the photographer used a slow, medium-speed, or fast film, and why?
[Courtesy *The Saturday Evening Post*, ©1961, Curtis Publishing Co.]

Picture 2 What type of light source do you think the photographer used for this action picture? By what technique did he achieve the semisilhouette effect?
[Courtesy *Vogue*, ©1962, Condé Nast Publications, Inc.]



Picture 3 Was more than one light used in this photograph?
[Courtesy *Vogue*, ©1962, Condé Nast Publications, Inc.]



Picture 4 Why do you think the photographer chose not to fill in the shadows in this picture?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 5 What type of lighting do you think the photographer used in this picture? Where was the main light source located?
[Courtesy *Harper's Bazaar*]

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Famous Photographers Course

Lesson 8–Indoor lighting

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. Keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the School Assignment sticker.

Use a *medium-speed* or *high-speed black-and-white film*, depending on the type of lighting required in the assignment you select. Complete the assignment with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

One 12-exposure film pack *or* not more than *twelve* sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the picture you like the best and make an 8 x 10 enlargement of it.

You are to send us the following items:

1 Negatives of all the pictures you shoot for this assignment.
2 The contact proofs of all these negatives.
3 One 8 x 10 enlargement.

Alternate School Assignments

Do only *one* of the following three assignments–*either* 10A, 10B, or 10C. Do *not* do all three. [*Note:* If you have a nonadjustable camera, we suggest you do Assignment 10B–using a flashbulb or flash cube.]

Assignment 10A

Purpose: To show that you can create an interesting photograph of a person, using a single floodlight.
What you are to do: Choose any location in your home convenient for floodlight photography. The positioning of the light is up to you. [You may use any of the lighting diagrams in this lesson as a guide.] Take a number of photographs, trying different poses and expressions. [If you wish, you may use a white cardboard or foil-covered reflector to provide fill-in illumination for the shadow areas of the subject.]

Assignment 10B

Purpose: To show your ability to take a properly exposed action picture by flash [electronic or conventional].
What you are to do: Choose an indoor location where you can photograph an active subject–people engaged in an indoor sport, such as basketball or bowling, children playing, people dancing, etc. You may use one or more flash units, as you wish. The positioning of the light or lights is entirely up to you. Try to *stop the action* and get a sharp, clear, well-exposed picture.

Assignment 10C

Purpose: To demonstrate your ability to use only the light normally available indoors at night. [We suggest that you use high-speed film for this assignment.]
What you are to do: Find a room in your home where there is a good source of available light. Photograph a person or persons in any area of the room. Try to get natural-looking skin tones, plus a mood of realism and naturalness.

How your work will be evaluated

In evaluating your work for this lesson, your instructor will be chiefly concerned with how well you can use flood, flash, or available light. We don't expect you to accomplish as much as your Guiding Faculty does with indoor lighting–their skill is the result of years of experience. However, we do expect you to show you can apply the principles demonstrated in this lesson–to make clear, well-exposed pictures in which the light shows the subject to good advantage.

Before mailing your assignment to us, carefully review the directions on how to prepare your negatives, contact proofs, and enlargements for mailing given with Lesson 1.

While you are waiting for the return of your corrected School Assignment, begin work on your next lesson.

Mailing instructions

1 Be sure you stamp or print your name on the back of the 8 x 10 enlargement before mounting it on an 11 x 14 mounting board.
2 Fill out completely a School Assignment sticker. The sticker should contain your *name, address, student number, lesson number,* and *assignment number*, and as much of the requested technical data as you can supply. Draw a lighting diagram on the back of the sticker and attach it to the back bottom edge of the mounting board.
3 Be sure all your contact proofs are properly mounted on an 11 x 14 mounting board, and that you've put your name, student number, and assignment number on the board.
4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.
5 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*
6 Place your negatives [in their glassine envelopes] on top of the contact proofs.
7 Place your mounted 8 x 10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*
8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 9—Scenic and travel photography

What you will use for these Home Projects and the School Assignment

To do the Home Projects and School Assignment you need a camera, a supply of medium-speed black-and-white and daylight-type color-transparency film, a lens shade, an exposure meter, a notebook, and a pen or pencil. [Use a filter, if you wish, for better sky tones or other effects.]

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To develop your ability to make good scenic photographs in color and black and white.
2 To train yourself in shooting candid travel pictures.

How to practice

Our aim in this lesson is to train you to look for and photograph the things that are unique and characteristic in the places you visit–the details that are richest in story-telling content and will provide you with your most vivid record of your trip.

Develop the habit of thinking and visualizing like a photographer, rather than a casual tourist. Notice the activities going on around you, the color and texture of things, the play of light and shadow. Look for good camera angles. What details make the scene unique and interesting? What is the pace, the pattern of local life? Is there a band concert every afternoon–a gathering of people on the fishing piers in the early morning? Is there an interesting contrast between the local people hurrying to work and the leisurely strolling of the tourist?

You can ask yourself questions like these and search out the answers to them wherever you are—not only on trips and vacations, but also in your own locality. If you use your eyes, and find fresh ways of showing familiar things, you can make good "travel" pictures near at hand.

Home Projects

1 'Exploring' a scene

This project is designed to sharpen your eyes to the many possible ways of showing a scene. Whatever kind of shot you take, try to simplify and organize your composition by eliminating anything that doesn't contribute to the picture, and by focusing the viewer's attention on the most important, interesting things.

Choose any interesting scene to which you can return at different times of day and on different days. On a sunny day, photograph this scene from various camera angles and shooting distances. Try overall long shots and medium shots, and close-ups of a single detail, such as a cow, a home, tree, etc. Try angles that give you different lighting effects, too. If you wish, use a filter for these shots to darken the sky and bring out clouds. For ideas you might apply, study the pictures of the lighthouse by d'Arazien on page 7, and also review the lesson on outdoor lighting.

Now, using the same scenic locale, make another set of photographs on an overcast day or during bad weather–rain, snow, fog, etc.

After developing and making contact proofs, study your pictures carefully. Which of your photographs are the most interesting, and why? Do they capture the various moods of the place in different weather and at different times of day? Have you clearly shown details that identify the location? What could you do to improve these pictures? [Restudy pages 18 to 21.]

2 Candid travel pictures

Your aim here is to get experience in taking interesting pictures of people going about their business quite unaware of your camera.

First, load your camera with medium-speed black-and-white film.

Next, select a doorway or park your car near a spot where you believe you will be able to find good candid material–people at work or play, window shopping, conversing, etc. Before you start taking pictures, preset your camera controls to satisfy prevailing light conditions. Estimate the distance from the camera to the spot where you think the action will happen. Set the camera for this distance and be prepared to aim and shoot fast when the right moment comes. If you have a long lens, you may find this helpful in your candid shooting. Now try to catch good candid actions and expressions without being detected by your subjects.

After developing and printing, study your contact proofs carefully. Were you able to get clear, sharp pictures? Do they show your subjects in enough detail? Is the activity interesting and recognizable? [Review pages 26 and 27.]

3 Shooting on the go

Your objective here is to gain skill in making exposures from a moving vehicle–car, bus, plane, train, etc.

Select a convenient vehicle and take a number of pictures from it

while it is in motion. If you shoot through a window, get it as clean as you can.

Remember: When shooting from a moving vehicle, use the fastest shutter speed practical–no less than 1/100 or 1/125 second, and 1/250 or even 1/500 second if you can. Another basic rule is *not to lean on any part of the vehicle when you shoot.* Hold your camera against your face, chest, or stomach as steadily as you can. Use a neck strap as an additional help.

After developing and printing, study your results. Were you able to make acceptably sharp pictures? [Review pages 28 and 29.]

4 Pictures in fog, rain, or snow

Doing this project will give you helpful experience in learning how to take good pictures in bad weather–pictures which clearly and vividly tell the story of natural elements in action.

Choose a location you can use to advantage during bad weather–for example, a beach, wharf, house in a wooded setting, a city street. You may include a person or persons in some of the pictures.

Go out on a rainy, foggy, or snowy day. Be sure to take careful exposure-meter readings before you start shooting–bad-weather lighting can be very misleading. If it's stormy, protect your camera by shooting from beneath your coat or having someone hold an umbrella over you. You also can get protection by shooting from a doorway, through an open window, etc.

Make as many exposures as you think necessary to get a good story-telling picture of your subject under these bad-weather conditions. Try to show the effect of the elements–the splash of rain on pavement, light shining through fog, blurred flakes of snow, etc. Capture the mood of the day. [See pages 20 and 21 for things to try.]

Develop the film and make contact proofs. Study these prints carefully. Which of your pictures most vividly express the feeling of bad weather? Are they more interesting and dramatic than fair-weather pictures of the same subject would have been?

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 9—Scenic and travel photography

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided on the back of this sheet.

Do not send this quiz to the School–keep it and when we return your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

Picture 1 What type of lens was used to make this picture, and why do you think the photographer used it?

Picture 2 In what way does framing help make this a better photograph?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 3 What part of his subject did the photographer expose for and why?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 4 How does the lighting help to make this photograph more interesting?

Picture 5 Why did the photographer choose to shoot by available light when he made this picture? How do you think he prevented camera shake?

Picture 6 What makes this a particularly effective silhouette?
[Courtesy *Life* magazine, ©Time, Inc.]

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Famous Photographers Course

Lesson 9—Scenic and travel photography

School Assignment—to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment sticker.

You may use black-and-white film or color transparency film. Complete the assignment with any one of the following:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

Six individual sheets of film [a 12-exposure film pack may be used if you shoot in black and white].

If you shoot the assignment in black and white, you are to send us the following items:

1 Negatives of all the pictures you took.
2 The contact proofs of all these negatives.
3 One 8x10 enlargement [the picture you select as best].

If you shoot the assignment in color, send us the following items:

1 The one transparency you select as best [attached to a mounting board].
2 All the other pictures you took, in a protective envelope or envelopes, attached to a mounting board.

Note: If you shoot color you may send us *unmounted* roll-film or sheet-film transparencies or cardboard-mounted 35-mm transparencies. Do *not* submit glass-mounted slides, which are fragile and subject to cracking and breaking.

Assignment 11

Purpose: To show your ability to make an evocative travel picture that captures the atmosphere of a particular place.

What you are to do: Find a good subject—an interesting, characteristic outdoor scene. It might be a landscape, a seascape, a city street scene, a prominent building or landmark. You may include people or not, as you like. It isn't necessary to take the picture while you actually are traveling to or visiting a distant place [although you may do so if you wish]. A locality in your own area will do. The important thing is *how you treat your subject.* Imagine that the picture is to be used in a travel book or brochure. How vividly can you make your picture convey the flavor and atmosphere of your subject to people who have not seen it? Does the picture make people want to visit the place? Does it show a unique, characteristic aspect of the locality? Strive for these qualities in your shooting.

How your work will be evaluated

Here we'll be looking for the freshness and imagination of your seeing, and your success in capturing the unique atmosphere of a place. We'll also want to see how effectively you apply the principles of composition you've studied and demonstrate the technical skill you've acquired.

Mailing instructions

If you do the assignment with black-and-white film, follow this procedure:

1 Stamp or print your name on the back of the 8x10 enlargement before mounting it on the 11x14 board.
2 Fill out completely a School Assignment sticker, including a lighting diagram, and attach it to the back bottom edge of the mounting board. The sticker should contain your *name, address, student number, lesson number, assignment number* and all pertinent technical data.
3 Mount your contact proofs on an 11x14 board and put your name, student number, and assignment number on the board.
4 Place each of your negatives [or negative strips] in a protective glassine envelope with your name stamped or printed on the envelope.
5 Place your mounted contact proofs in your lesson mailer *with the prints face up.*
6 Place your negatives [in their glassine envelopes] on top of the contact proofs.
7 Place your mounted 8x10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*
8 Close the lesson mailer and *seal it shut* with gummed paper tape.

If you do the assignment with color film, follow this procedure:

1 Place the color transparency you think is the best in a protective glassine envelope and mount the envelope on an 11x14 board with Scotch tape. [If you have a 35-mm cardboard-mounted transparency, print your name on the mount before placing it in the envelope.]
2 Fill out completely a School Assignment sticker, including a lighting diagram, and attach it to the back bottom edge of the mounting board. The sticker should contain your *name, address, student number, assignment number* and all pertinent technical data.

3 Place the remaining transparencies from your assignment shooting in a protective glassine envelope or envelopes and attach to an 11x14 mounting board. [If they are 35-mm slides, put your name on each mount.] Put your name, student number, and assignment number on the board. Do *not* send in loose slides, as these might get lost or damaged.

4 Place your mounted transparency in your lesson mailer with the transparency side *face up*.

5 Place a *return shipping label completely filled out* on top of the mounting board.

6 Place the mounted extra transparencies *face down* on top of the other material.

7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail your lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 10–Portraits

What you will use for these Home Projects and the School Assignment

To do the Home Projects and School Assignment you need a camera, an exposure meter, a supply of black-and-white and color film, a tripod, a lens shade, floodlights, spotlights, or flash [conventional or electronic], a white cardboard or foil-covered reflector, a notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To develop your ability to make portraits of professional quality.
2 To train yourself in the proper use of floods and spots in portraiture.
3 To learn how to use outdoor lighting for portraits.
4 To become familiar with basic techniques of making portraits by available light.

How to get ready

The challenge of portraiture is to show more than just the physical appearance of the subject before your lens. Don't be content to photograph the surface only; the real picture lies below the surface, *inside* the human being you want the portrait to tell about.

In this lesson we explore ways and means to meet this challenge. There are two basic sides to this subject: [1] The *psychological* side–how to put your subject at ease and draw out natural responses and expressions, and [2] the *technical* and *physical* side–the use of lighting, posing, backgrounds, and props to make a good portrait.

One of the valuable ways of practicing for this lesson is to sharpen your observation of people–your family, friends, business associates, and strangers you see during your everyday activities. How would you make a portrait of this one, of that one? Would a full-face, three-quarter, or profile view be most suitable? What expression is most characteristic of this person? What lighting brings out the unique aspects of this face?

The deeper and more sensitive your understanding of the person, the better your portraits are likely to be. For this reason, your practice in portraiture might well begin with your family and close friends. You already know what manner of person you will have before your lens so it is not so difficult to choose the aspect of personality to stress.

Some of the practice situations you choose might involve comparative strangers–say friends of friends, or friends of relatives. Here you should not allow yourself much time to get acquainted with the person. You should size him up quickly and decide how to express your response in a meaningful way. This will duplicate the conditions under which you will have to work if you become a professional.

Home Projects

1 Making a pleasing portrait of a girl or woman

This project is designed to give you experience in making a portrait of a girl or woman which will please the subject–the kind of portrait you might be expected to produce if you were a professional portrait photographer.

Arrange for a girl or woman to pose for you. Prepare a space in your home or studio where you have enough room to set up your portrait equipment–a camera on a tripod, any lighting equipment you feel necessary, a suitable background, and a chair, stool, or bench.

Since the purpose of this project is to produce a portrait which will please the sitter, sound your subject out before you start shooting. How does she picture herself? What physical characteristics and personality traits does she want emphasized? What ones would she like minimized? Don't hesitate to ask. Does she consider herself beautiful, glamorous, a pixie, or a flirt? Is she wearing a gown of which she is very proud? Is her hair her chief attraction? Does she want a laughing picture or a serious pose? What is she going to do with the photographs–give them to her boy friend or hang them in her home? Then try to produce a portrait as close as possible to the image the sitter has of herself, applying the methods taught in this lesson.

Carefully review pages 10 and 14 of Lesson 8 and pages 15 through 20 of Lesson 10. You may choose any type of lighting you feel appropriate. Take as many pictures as you need to achieve your objective. Try to obtain a good variety of poses and expressions that flatter your subject.

Develop the negatives and make contact proofs. Study the portraits in terms of lighting, pose, and expression. Make 8x10 prints of the best and review them with your subject. Did you succeed in producing a pleasing picture? If your subject were a paying customer would she be satisfied?

2 Using floodlights to make a portrait of a man

Doing this project will give you helpful experience in photographing a male sitter, and in working with floods.

Ask a male subject, in his teens or older, to pose for you.

Applying the basic principles of portrait lighting demonstrated on pages 16 and 17, make a portrait of this person, using from one to four floodlights. Start with one light and take a number of pictures, trying the different effects that this one light can give. Then, add a second light and photograph the subject again. Now, add a third light, then a fourth–making shots as each light is added. Only through trying out a variety of lighting effects can you learn to use these effects skillfully in portraiture.

Develop your film and make contact proofs. Which lighting setups worked best with your subject? Why? [Review pages 8 and 9, in Lesson 8, as well as pages 16 and 17 in this lesson.]

3 Making portraits with available light

Your objective here is to make a portrait by using whatever light exists in a location–window light or artificial illumination. You may use a reflector to fill in the shadow side of the subject's face, but do *not* use floods, spots, or flash.

Ask a person to pose for you. Select several locations so you will have a variety of available-light sources–a lamp, overhead fluorescent lights, window light, etc.

Your available-light portrait should show the subject in his normal surroundings–at work, at home, at play, etc. Include a bit of this environment in the portrait. It will help to tell who and what the person is. Compose the portrait carefully, even though the situation is informal and the pose candid.

Review the methods of using available light discussed in detail on pages 30 to 36 in Lesson 8. See how well you can apply these methods in portrait photography. We suggest you do this project with a 35-mm or 120-size camera that gives you a relatively fast lens and great mobility.

Exercise as much control as you can over the available light by directing your subject. Have him stand or sit close to a window, near a lamp, or some other source of light. Think of this illumination as your mainlight, using it as you might a floodlight in the studio. You can try out different camera angles or direct the movements of the subject until the light falls in the direction you wish. Study the play of light and shadow on the subject's face and on the background. Are there any other sources of light in this area? Can you take advantage of these lights to fill in shadows that are too dark or to illuminate a background?

If the light on the face is too contrasty, see if you can find something to use as a fill-in reflector–a newspaper, or piece of white cloth or cardboard. So extra light will be reflected into the shadow side of the face you might pose your subject near a white wall, if there is one handy.

Shoot a variety of poses in as many different lighting situations as you can arrange. Develop the film and make contact proofs. Study them carefully. Did you get spontaneous-looking poses and expressions? Is the lighting pleasing and natural? Did you avoid the extremes of overexposure or underexposure? [Review pages 22 and 23.]

4 Making portraits outdoors in shade or on an overcast day

This project is planned to give you help in using outdoor lighting for effective portraiture. Prepare for it by reviewing pages 13 and 14 in Lesson 7, as well as pages 24 and 25 in this lesson.

Get someone to pose for you outdoors in open shade or on an overcast day. Both of these provide a convenient form of "universal" light, so that your subject can turn his face in just about any direction, or you can choose just about any camera position you want.

Often you can find interesting backgrounds outdoors, but if what is available does not fit the subject, create your own background. Hang a sheet on a clothesline, tack it to the shady side of the house, or use a piece of painted wallboard propped into position. You can also use natural backgrounds such as trees, bushes, the sky, grass, sand, or water, very effectively.

Photograph your subject in a number of attractive ways–shifting either yourself or him, the camera angle or the direction of light to achieve your purpose.

Develop your film and make contact proofs. Examine them carefully. Are the portraits interesting? Is the lighting pleasing and flattering? Is the background subdued enough to emphasize the subject?

5 Making color portraits by artificial light

We planned this project to help you gain experience in taking color portraits by artificial light. In Lesson 6, the basic methods needed to make successful pictures on color-negative or transparency film were demonstrated. In this lesson, we apply these methods to the special problems of portraiture. Read carefully the procedures on pages 38 and 39 concerning the use of artificial light.

Ask a friend to pose for you in a location where you have enough room to place your floodlights in various positions. Load your camera with a Type B color-transparency film if you are using 3200K bulbs; use Type A film with 3400K photofloods; use a mainlight plus a fill and also a background light if you wish. Place your mainlight in a 45-degree position. Start out by using the fill-in light *almost equal in intensity to the mainlight.* Take this picture.

Next, move the fill-in light farther away. Take another picture. Move the fill-in light still farther from the subject and shoot again. *Remember:* The general rule with color portraits is to keep the lighting ratio low–ratios of 2 to 1 and 3 to 1 are most frequently used. [A fill-in light that is half the strength of your mainlight gives you a 3 to 1 ratio.] The farther back the fill-in light is placed, the higher the contrast or lighting ratio.

Keep a record of the lighting ratio you use, or the position of the fill-in light, for each exposure you make for this project. Use this information in comparing your shots. It will enable you to find out how far back you can go before the shadows become unpleasantly black and the lighting too contrasty.

After you have the color transparencies, study them carefully. At what distance did the fill-in light produce the most pleasing contrast and the most normal-looking skin tones? [Review pages 38 and 39.] Did you avoid any undesirable color reflections from nearby walls or objects?

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

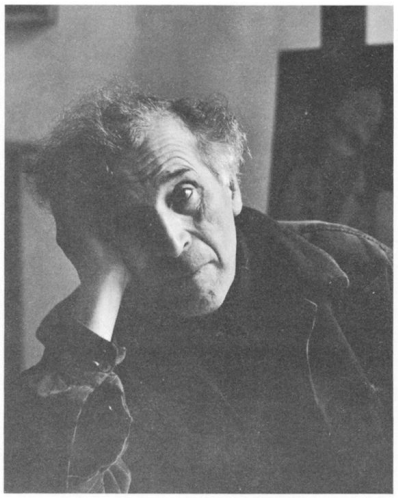
Lesson 10—Portraits

Home Project Picture Quiz

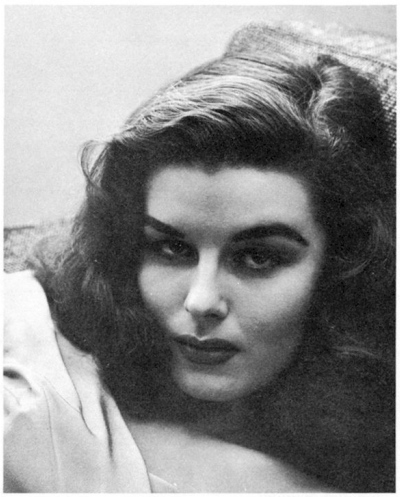
Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the space provided on the back of this sheet.

Do not send this quiz to the School–keep it and when we return your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

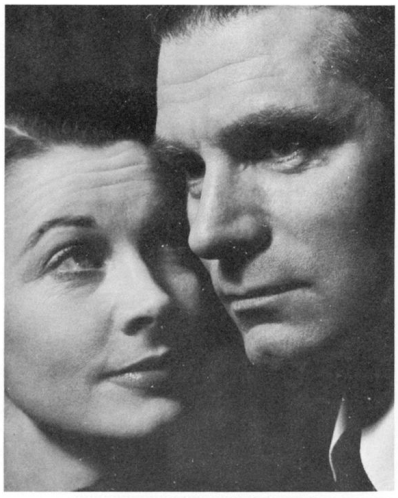


Picture 1 What type of lighting was used for this portrait? Why do you think the photographer chose this lighting?

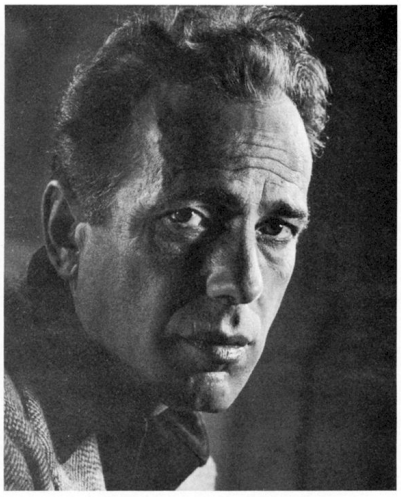


Picture 2 How many lights were used here and what was the purpose of each? [Courtesy *Life* magazine, ©Time, Inc.]

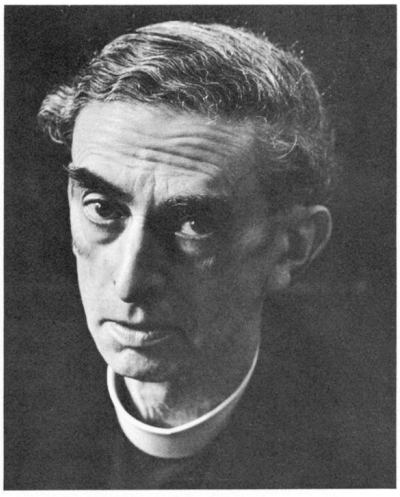
Picture 3 What was the position of the mainlight here, and why did the photographer choose it? [Courtesy *Harper's Bazaar*]



Picture 4 Which of these two subjects dominates the picture? Why?



Picture 5 How does this lighting help the photographer to interpret his subject?



Picture 6 How did the photographer suggest the intellectual character of the subject?
[Courtesy *Life* magazine, ©Time, Inc.]

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Famous Photographers Course

Lesson 10–Portraits

School Assignment–to be sent to the School for evaluation

Read this sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. Keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment sticker.

Use the *black-and-white film* you think is best suited to the requirements of the alternate assignment you choose. Complete the assignment with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

One 12-exposure film pack *or* not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the picture you like the best and make an 8x10 enlargement of it.

You are to send us the following items:

1 Negatives of all the pictures you shoot for the assignment.
2 The contact proofs of all these negatives.
3 One 8x10 enlargement.

Alternate School Assignments

Do only *one* of the following two assignments–*either* 12A or 12B. Do *not* do both.

Assignment 12A

Purpose: To demonstrate your ability to make a portrait of a man suitable for use in a political campaign.
What you are to do: Get a man to pose for you. He might be your father, uncle, brother, a friend–anyone who is readily available for a sitting. Applying the information in this and previous lessons, set up a studio-lighting situation. You may use any source of artificial light–floods, spots, or flash [conventional or electronic]. You are to make a portrait which would be effective for use in a political campaign–on placards and billboards, reproduced in newspapers, etc. It should emphasize aspects of your subject desirable in a political candidate–vigor, intelligence, warmth, etc. It also should be sharp, well lighted, and simply composed. Choose lighting and select poses and expressions that are appropriate for this purpose.

Assignment 12B

Purpose: To show that you can make a portrait of a person (man or woman) with a prop or background that will symbolize the occupation or hobby of your subject.
What you are to do: Select your subject–man or woman–and the prop or background necessary to give you a story-telling portrait.

You may employ any type of lighting you wish. You may want to try one of the lighting arrangements demonstrated in this lesson, or you may prefer to work out a variation of your own. Consider the possibility of subduing the background with selective focus or deliberate over- or underexposure. Don't let the prop or background overpower the figure–the person should dominate. At the same time, the picture should tell at a glance what the person's occupation or hobby is. Give careful thought to composition, and relate the prop or background to your subject in an interesting visual way.

How your work will be evaluated

For this lesson your instructor will be looking for your ability to make an interesting portrait that fulfills the assigned purpose. He'll pay particular attention to the lighting, pose, expression, and composition, as well as technical quality.

Mailing instructions

1 Be sure you stamp or print your name on the back of the 8x10 enlargement before mounting it on the 11x14 mounting board.

2 Fill out completely a School Assignment sticker for the mounted enlargement. Draw an accurate lighting diagram on the back of the sticker and attach it to the back bottom edge of the mounting board. The sticker should contain your *name, address, student number, lesson number,* and *assignment number,* and as much of the requested technical data as you can supply.

3 Be sure your contact proofs are properly mounted on an 11x14 mounting board, and that you've put your name, student number, and assignment number on the board.

4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.

5 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*

6 Place your negatives [in their glassine envelopes] on top of the contact proofs.

7 Place your mounted 8x10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*

8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

201-1268

Famous Photographers Course

Lesson 11—Children, weddings, and pets

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignments you need a camera, an exposure meter, a supply of black-and-white and color film, a tripod, a lens shade, floods, spots, a flash unit, a white cardboard or foil-covered reflector, a notebook, and a pen or pencil. For Assignment 14B, a long lens or close-up lens may be helpful.

Purpose

This lesson and the Home Projects and School Assignments have been planned to help you:
1 To gain experience in making pleasing, natural-looking pictures of babies, children, and teen-agers.
2 To learn the basic methods of taking wedding pictures, including a full candid coverage of a wedding as well as bridal portraits.
3 To become familiar with the special techniques of photographing pets.

How to practice

For photographing children, begin your planning by looking for good subjects—the children in your own family or in the families of friends, neighbors, or relatives. As a relative or friend, you're in a good position to observe the children in their everyday activities. Keep a loaded camera handy and practice catching the unexpected moments of action and emotion that are so often lost when the photographer is not prepared. Children and their relationship to their parents and each other, their continuing exploration of the world about them, and their growing thoughts and emotions are the material from which you can create fascinating pictures.

With pets, too, you probably can find good subjects for practice close to home. You'll have better chance for success if you work with an animal that knows you.

One of the best ways to gain experience in wedding photography is to ask a friend or relative if you can work as an *auxiliary* photographer at his wedding. A successful candid coverage of a wedding and reception calls for careful planning, constant alertness, and a thorough mastery of your camera, lights, and film. Find out as much as possible about the wedding preparations so you will know in advance exactly what, where, and when you're going to shoot. Plan ahead so you will be prepared to shoot the key entrance and exit pictures. *Don't take on the sole responsibility for covering a wedding* until you've gained adequate experience.

Home Project 5 is devoted to wedding photography, Home Project 6 to pet photography. Both of these subjects may not be available to you, so you may choose one or the other. Of course, you should do both if possible.

Home Projects

1 Photographing a preschool child

We designed this project to give you experience in photographing a preschool child in a variety of situations.

Choose a child who is three to five years old and whom you know well. Plan to take a variety of shots—outdoors, by available light indoors, and indoors with flash and flood.

Try to choose an outdoor location where you and your subject can be relatively alone, and the child can become absorbed in some interesting play activity. Your outdoor picture-taking will be easier if you do your shooting on a hazy or overcast day, or in the open shade. Review pages 20 and 21, noting the suggestions for controlling a child's activity and the backgrounds.

Moving indoors with the child, try a variety of poses using available light—from a window, for instance, as Penn did on pages 14 and 15, or from room lamps. Then shoot the child with flash [conventional or electronic] or floodlights, using bouncelight or a multiple-light "X" setup. [Be sure to review the illustrations on pages 14 and 15.]

We suggest that you take as many pictures as possible. By trying out a variety of effects, noting the technical data for each picture, and then analyzing the prints, you will find that you are becoming more and more skillful in your seeing, in capturing peak expressions, and in handling the lighting. Always look at your work *critically*, like a picture editor considering it for publication. Ask yourself questions, such as: Did I get a good range of poses and expressions in these shots? Is the lighting pleasing and the mood appropriate? Which pictures are best—and why?

2 Making a portrait of a teen-age boy or girl

Doing this project will give you helpful experience in lighting and posing a teen-ager—often a difficult subject to handle effectively.

Ask a teen-age boy or girl to pose for you. Again, we suggest you use someone whom you know well. Employ any lighting you wish—conventional or electronic flash, floodlights, or available light. Try to pose the subject in a relaxed, informal way so you will be able to

obtain a natural-looking portrait.

Lighting for teen-agers can be close to that used for adult portraits: that is, more strongly directional and higher in contrast than the lighting you use for younger children.

After developing the film and making contact proofs, look at them with care. Does your subject appear natural and at ease? Have you played up his good points–and minimized any bad ones? [Review pages 16 and 17.]

3 Photographing a family group

Our aim in this project is to guide you in learning how to make well-composed group pictures that include children.

Arrange for a group of two or more children, or children and a parent or parents, to pose for you. Use an even, diffused type of lighting such as bounce flash or flood, soft daylight, or window light. This kind of lighting gives your subjects more freedom to move about or turn their heads–and you more freedom to shoot whenever you see good poses and expressions.

A common fault in posing groups is to have the figures too scattered. Arrange your subjects so they are close enough together, and let some of the figures overlap. Work out varied ways of posing the figures, placing your subjects at different levels and at different distances from the camera.

Take plenty of pictures for this project–it's difficult to catch everybody with a good expression. If necessary or possible, get someone to help you with the children, as we explain in the lesson.

Develop your film and make contact proofs. Study the results of your shooting. Are you satisfied with your subjects' expressions? Is the grouping well composed? Have you made effective use of the lighting? [Review pages 18 and 19.]

4 Shooting a candid-style picture album of children

Your goal here is to produce a varied, interesting selection of story-telling pictures of children in and around their home. Work out a plan of action before you start shooting. Use the advice and illustrations on pages 22 and 23 as a guide.

A small hand-held camera–35 mm or roll film–is good for this kind of coverage. You can use available light or bounce flash for indoor shots. Vary your lighting outdoors by shooting in full sunlight and in the open shade.

If you are shooting away from your own home, be sure you have *all* your equipment with you–plenty of black-and-white and color film; an exposure meter; long, wide-angle, and normal lenses [if your equipment includes them]; a tripod; and a small flash unit and photofloods with clamp-on holders.

Photograph the children singly and together in different combinations. Get close-ups as well as medium and long shots. Show the children engaged in typical activities–especially those that they enjoy. Strive for a natural, spontaneous look in your pictures.

After developing the film and making contact proofs, go over them carefully. Can you make a selection of twelve to twenty photographs which tell an interesting story about the children? Would the pictures make an album that would please the parents?

5 Shooting a candid coverage of a wedding and reception

Doing this project will give you experience in photographing the many situations that occur during a wedding and reception.

Get a time schedule of both events. Check with the families of the bride and groom for a list of "must" people you should take pictures of during the reception. Use the list of key shots on page 33 as a guide to making up your own list.

Check your equipment before you leave home. Be absolutely sure that your camera and flash unit are in proper working order. [We suggest you use electronic flash if at all possible.] Run over in your mind the exposure settings for your most commonly used flash-to-subject distances. Remember to pack an ample supply of film. Keep your lighting simple–direct or bounce flash.

After developing the film and making contact proofs, study them carefully. Did you get all the key shots on your list–and are they sharp and clear? [Review pages 34 and 35.] Did you get good pictures of the important people? Did you catch lively, interesting expressions?

6 Making a portrait of a dog or cat

Your objective in this project is to make a portrait of a dog or cat which will please the owner. If the pet is a purebred or show animal, make certain the camera angle, pose, and lighting emphasize the desirable points of his breed. The owner will probably be able to tell you what these points are.

Make this photograph with conventional or electronic flash. Use the suggestions for lighting and posing given on pages 38 and 39. Don't stop after just a few exposures. Remember: Animals are unpredictable and you may have to do quite a bit of shooting to obtain a really good portrait.

Develop your film and make contact proofs. Study them carefully. Did you make a portrait of the pet which pleases its owner? What does he like most about the picture? What could you have done to make it better? [Review pages 36 to 43.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignments described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

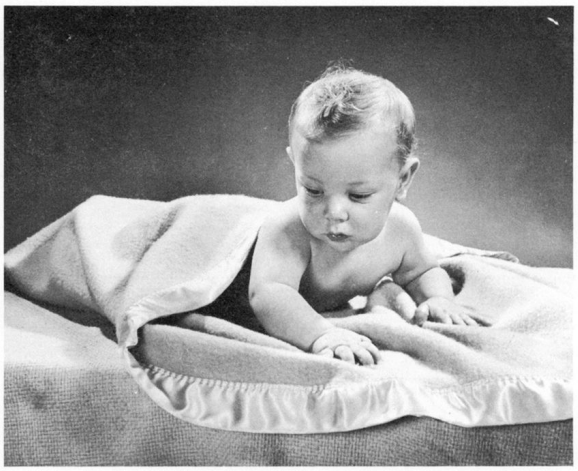
Lesson 11—Children, weddings, and pets

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the space provided on the back of this sheet.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

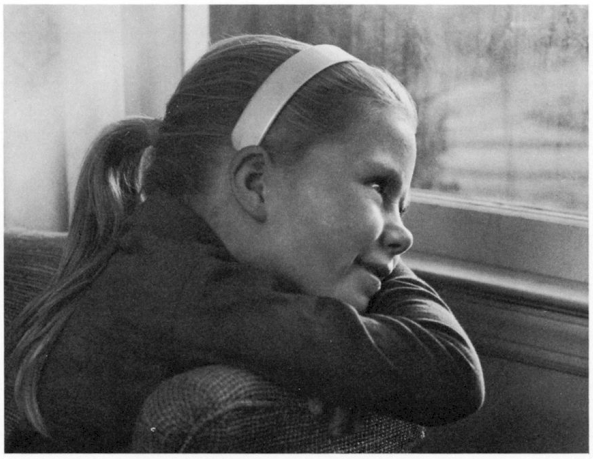


Picture 1 How would you crop this picture? Experiment with a pair of cropping arms. [See Lesson 5, page 20.] Indicate on this reproduction the crops you would make.

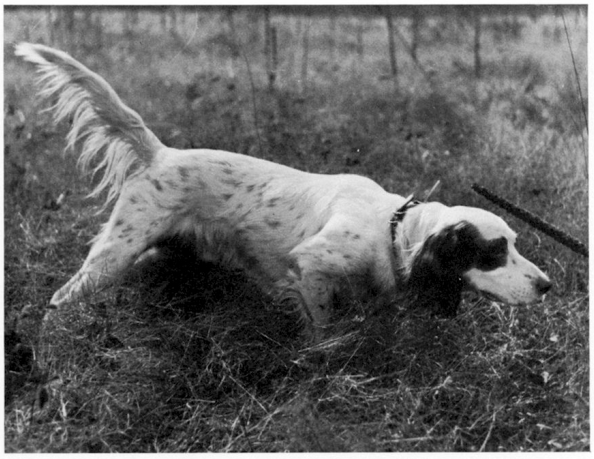
Picture 2 How did bright sunlight help the photographer make this picture?

Picture 3 What psychological device was used to get this candid, natural-looking picture?
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 4 What posing fault is demonstrated in this picture?



Picture 5 Why do you think the photographer chose to photograph this child in a profile view?



Picture 6 What exposure problem did the photographer face and overcome with this subject?

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Famous Photographers Course

Lesson 11—Children, weddings, and pets

School Assignments—to be sent to the School for evaluation

Read this sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Use *black-and-white film* for *all* your pictures for these assignments. Complete the two assignments with any one of the following, depending on the kind of camera you use:

At least *one* but not more than *two* rolls of 120, 620, or 127 roll film, *or*

At least *one* but not more than *two* 20-exposure rolls of 35-mm film, *or*

At least *one* but not more than *two* 12-exposure film packs or at least *six* but not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the one picture you think best fulfills the purpose of each assignment and make an 8x10 enlargement—one for Assignment 13 and one for 14A or 14B.

You are to send us the following items:

1 Negatives of all the pictures you shoot for these assignments.
2 The contact proofs of all these negatives.
3 Two 8x10 enlargements.

Assignment 13

Purpose: To show your ability to take a candid action picture of a child, indoors or outdoors, using *only daylight or available light.*
What you are to do: Arrange for a child of about three or four years to be available for a picture session. Select a location which is suitable for play activity—a yard, at the beach, in a park, in a playroom, at nursery school, etc. Review pages 20 and 21 concerning ways to direct a child's activity and use backgrounds and lighting.

Children of this age are quick moving and unpredictable, even in a relatively controlled situation. Therefore, you'll need to be on the alert and ready to shoot when the action and expression are right. Move around to find the best shooting angle, and concentrate on catching good poses and expressions as the action unfolds naturally. Try to capture a feeling of realism and spontaneity in your pictures. At the same time, they should be well lighted and composed. Use no more than one half of your supply of film for this assignment.

Alternate School Assignments

Do only *one* of the following two assignments—*either* 14A or 14B. Do *not* do both. Choose the subject that is more readily available to you or the one that you find more interesting. Use your remaining supply of film for this assignment.

Assignment 14A

Purpose: To show your skill in taking a full-length portrait of a bride.
What you are to do: Choose a working area large enough to shoot the bride full length. Be sure your background material—white cloth or white seamless paper—is long enough to create a horizonless "sweep," as demonstrated in the lesson. Review the information on pages 28 and 29. Use floods and a spot arranged in one of the basic setups demonstrated there. Be particularly careful of how you light the veil, and make certain you achieve good contrast between the gown and background.

Assignment 14B

Purpose: To show your ability to make an interesting picture of a pet suitable for editorial or advertising use. [Remember, you are to do *either* this assignment *or* 14A—but not both.]
What you are to do: Arrange to photograph a pet of any kind in an indoor or outdoor location. Before you start shooting, review pages 38 through 43, paying special attention to the information on lighting. Also see our comments on page 36 about photographing pets for publication. Animal pictures that sell must be unusual in idea, expression, or action, as well as technically excellent. Strive to get these qualities into your shots. If expression is important, we strongly recommend you use a long lens or a supplementary close-up lens so you can show the head in large, clear detail, as explained on pages 36 and 37.

How your work will be evaluated

In evaluating your work for this lesson your instructor will be concerned with how well you reveal your ability to turn out professional-quality pictures of children and of a bride *or* a pet, and fulfill the specific requirements of each assignment.

Mailing instructions

1 Be sure you stamp or print your name on the back of each of the two 8x10 enlargements before mounting them on the 11x14 mounting boards.

2 Fill out completely a School Assignment sticker for each mounted enlargement. The sticker should contain your *name, address, student number, lesson number,* and *assignment number,* and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach it to the back bottom edge of the mounting board.

3 Be sure your contact proofs are properly mounted on 11x14 mounting boards, and that you've put your name, student number, and assignment number on each of the boards.

4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on it. Send us only the negatives that pertain to the assignments.

5 Place your mounted contact proofs *face up* in your cardboard lesson mailer.

6 Place your negatives [in their glassine envelopes] on top of the contact proofs.

7 Place your two mounted 8x10 enlargements *face down* on top of the other material. *Include a return shipping label filled out completely.*

8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 12—Press photography

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignments you need a camera, a supply of medium- and high-speed black-and-white film, an exposure meter, a tripod, a lens shade, a flash unit [conventional or electronic], floodlights [if you anticipate a use for them], a notebook, and a pen or pencil. A long and a wide-angle lens will be useful, but they are not essential.

Purpose

This lesson and the Home Projects and School Assignments have been planned to help you:
1 To train yourself in the techniques of catching peak action in news and sports events.
2 To gain experience in shooting feature pictures suitable for newspaper use.
3 To familiarize yourself with the methods of making a newspaper portrait under pressure.
4 To gain experience in making interesting, imaginative group pictures.

How to get ready

Prepare for these Home Projects and School Assignments by making a list of news and sports events scheduled in your locality that offer good picture possibilities. Plan to attend as many of these events as you can so you will get experience in covering a variety of situations.

Most news and sports events happen quickly, so you must be able to use your camera, lighting equipment, and accessories with speed and dexterity. If you're not already thoroughly at home with your equipment, practice handling it. Make "dry runs" to increase your speed and dexterity in changing the focus and exposure controls, and in reloading.

One of the most valuable ways of preparing for these projects and assignments is to study good news photographs you see in your newspaper or on television. Notice how the photographer used angle, timing, lighting, and composition to tell his story. Look for ideas you can apply to your own shooting.

Home Projects

1 Prefocusing for action subjects

This project is designed to give you experience in prefocusing your camera so you can get a good, clear picture of an action subject without stopping to focus immediately before shooting.

First, load your camera with medium- or high-speed black-and-white film, depending on the lighting situation.

Next, pick a subject that is moving in a predictable direction—a businessman approaching his building, a runner heading for the finish line, a child running across a playground, etc. Take an exposure-meter reading. Select a shutter-speed and lens-aperture combination which will stop the action and give sufficient depth of field. Focus your camera on a spot where you anticipate the subject will pass or the action will be the most interesting. Take a number of pictures at different distances, prefocusing each time.

Develop the film and make contact proofs. Study the results with care. Did you catch the subject at an interesting moment of the action? Is the picture in sharp focus? Did you choose a fast enough shutter speed to stop the action? [Review pages 12 and 13.]

2 Covering a news or sports event

Your objective in this project is to catch story-telling moments during an event where the action cannot be predicted.

Choose a situation which has lots of action, but where you can't anticipate what will happen. It might be a news event, such as a fire or a high-school dance. Or it could be a sports event.

Use a medium-speed or fast black-and-white film. Choose a shutter speed fast enough to stop the action, and use zone focusing or prefocusing if necessary so you can shoot quickly without stopping to focus. Imagine you have been assigned by a newspaper to cover this event. You want to get exciting, action-filled shots that tell the story. Stay alert and shoot quickly when you see your action. Try different camera angles to find the best lighting and composition. Get close enough to show your subject clearly, and try to include details that quickly tell the *where*, *what*, and *who* of your story.

Develop your film and make contact proofs. Study the proofs carefully. Do the pictures reveal important moments during the event? Do they tell the story? Would they make interesting illustrations for a newspaper story? [Review pages 14 and 15 and pages 22 through 27.]

3 Shooting a subject 'on the run'

This project is designed to help you increase your alertness and ability to follow a moving subject with your camera.

Arrange for a friend to come out of a building at an unexpected moment. [If you can set this up at a time and place where other people

also are coming out of the building, so much the better.] You are to take up a position with a good view of the exit your subject will be using, and wait. Instruct the subject to come out without warning you, and not to slow up or stop when passing you. He is to walk straight by at a fast rate, and then make an unexpected turn to the right or left.

Your objective is to take a good full-figure picture of your subject under these difficult circumstances. This is the kind of situation often encountered by a press photographer–getting pictures of a movie star leaving a hotel or plane, a prisoner being transferred from court to prison, a political personality rushing out of a meeting, etc. You may have only seconds to get your shot, and no chance to reshoot.

Have your camera ready. Take your meter reading and set the controls. You need a shutter fast enough to stop the movement of a rapidly walking subject at about ten feet or so. You also need enough depth of field to let you use the "zone focusing method" [described on page 12 of the lesson]. As soon as your subject comes out, get him placed in your viewfinder. When he's in range, shoot. Keep shooting as long as possible, moving along with him or beside him to keep him at the proper distance from your camera.

Develop the film and make proofs. Look at them carefully. Did you get a sharp, clear, easily recognizable shot of the person?

4 Making a press portrait under pressure

Our objective here is to give you practice in getting a good lively portrait suitable for newspaper use. *The picture must be made during a five-minute sitting.*

Select a subject for the portrait sitting. Arrange to photograph him in his own home or office, a public building, a store, or hotel lobby–but *not* in your studio.

Load your camera with medium- or high-speed black-and-white film. Take only *one* light with you–either a simple flash unit [conventional or electronic] or a single photoflood in a clamp holder.

Remember, you have only *five* minutes to greet the subject, suggest a location for the pose, pick your camera angle, arrange the lighting, and make the exposure. Take as many pictures as you can within the time limit.

Develop the exposures and make contact proofs. Examine them carefully. Did you make a good portrait in the five minutes? Does it show the character and personality of the subject? [Review pages 18 and 19.]

5 Shooting news pictures of groups and meetings

Your objective in this project is to make an interesting and imaginative picture of the speaker at a meeting, and also of members of the audience.

Select a meeting, such as one held by the P.T.A., a service organization, a garden club, or any group that gathers to listen to a featured speaker.

Load your camera with medium- or high-speed black-and-white film, depending on the lighting situation. Take a lightweight tripod with you if you plan to use a long lens. You may shoot by available light only, or use flash.

Take a series of photographs of the speaker from different angles. Photograph him when he looks toward the light, away from it, glances up, or looks down. Try to catch dynamic, interesting gestures and expressions.

If you have an interchangeable lens camera and a wide-angle lens, use your wide-angle for an overall shot of the audience and the speaker's platform. Use a long lens for a close-up view of the speaker. Are there any signs, symbols, or other details in the background you can include to help tell the story? If so, include them in some of your shots.

Develop the film and make contact proofs. Study them carefully. Are the pictures you took of the speaker and the audience adequate but routine–or is there something fresh and interesting about them? Are your shots clear and of good technical quality? [Review pages 16 and 17.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignments described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 12–Press photography

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

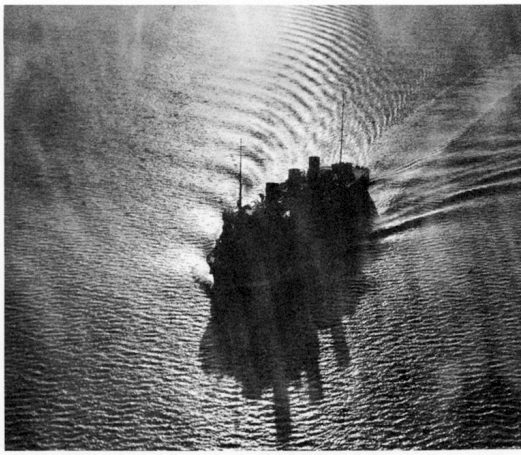
This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided on the back of this sheet.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

Picture 1 The jumper's skis dropped off just as he left the take-off ramp. It was pure chance that it happened this way–but it was planning that enabled the photographer to keep the figure in sharp focus and freeze the action. What measures did the photographer take to get this shot?
[Courtesy King Features Syndicate, Inc.]

Picture 2 In this lesson [pages 6 and 7] Costa lists six good ways to get visual impact into your pictures. One in particular was used here. Can you identify it?
[Courtesy King Features Syndicate, Inc.]

Picture 3 The choice of lens was very important in making this feature shot of a ballet rehearsal. Can you tell what type of lens was used and why?
[Courtesy King Features Syndicate, Inc.]



Picture 4 How did the photographer use lighting to dramatize this feature picture of an ocean liner coming into New York harbor?
[Courtesy New York *Daily News*]

Picture 5 A rapid sequence of exposures on one sheet of film made possible this multiple-image photograph of a skater executing a barrel jump. What light source do you think the photographer used?
[Courtesy New York *Daily News*]

Picture 6 This dramatic picture was one of many the photographer made during a riot on a picket line. The action happened so quickly there was no time to focus between shots. What technique do you think the photographer used to keep all important elements of the scene in sharp focus?
[Courtesy New York *Daily News*]

1

2

3

4

5

6

Famous Photographers Course

Lesson 12—Press photography

School Assignments—to be sent to the School for evaluation

Read this sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Use *black-and-white film*. Complete the two assignments with any one of the following, depending on the kind of camera you use:

At least *one* but not more than *two* rolls of 120, 620, or 127 roll film, *or*

At least *one* but not more than *two* 20-exposure rolls of 35-mm film, *or*

At least *one* but not more than *two* 12-exposure film packs or not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the two pictures you like the best—one for Assignment 15 and one for 16A or 16B—and make one 8x10 enlargement of each.

You are to send us the following items:

1 Negatives of all the pictures you shoot for these assignments.
2 The contact proofs of all these negatives.
3 Two 8x10 enlargements.

Assignment 15

Purpose: To show your ability to make an imaginative news picture featuring the weather.

What you are to do: In photographing this subject, your problem is to avoid trite, routine pictures that have been done many times—eggs frying on a hot sidewalk, crocus blooming in the snow, a boy in a baseball uniform looking wistfully at a window streaming with rain, etc. Try to find some fresh story-telling detail or situation which emphasizes the weather and its effect.

Study the subject from many angles and work for interesting lighting and composition. You may concentrate on just one aspect of the weather, or try more than one kind of weather. Include a person or persons if you feel this will help you tell the story.

Use whatever equipment or method will do the job best for you—a long, wide-angle, or close-up lens, filters, a time exposure with the camera on a tripod, etc. Your challenge is to carry out a standard assignment in a fresh and original way. Your choice and handling of equipment—as well as your imagination—can help you do this.

Alternate Assignments

Do only *one*—16A or 16B. Do *not* do both.

Assignment 16A

Purpose: To show that you can make a spot news or feature photograph indoors or outdoors at night.

What you are to do: Select an event that occurs *at night*—either indoors or outdoors. You may make a feature picture or a fast-breaking spot news shot, depending on the circumstances. We don't expect you to record a sensational news story, but if you find yourself in a position to cover one, by all means do so.

If possible, be on the scene early enough to choose a good shooting position and camera angle. Study the lighting, take meter readings, and adjust your camera controls beforehand. If additional lighting is needed, be sure you obtain permission to use it.

You may use supplementary lighting if you feel it will improve your picture. If you work indoors on a subject such as a town meeting or church supper, you may want to use floodlights or bounce flash to get more interesting lighting. If you happen to be at a fire or accident, you might use flash to get a sharp image of a doctor's face as he administers first aid or to show an onlooker's panicky reaction.

When shooting a fast-breaking news picture you probably won't have much time to arrange things. The flow of events can be quite rapid, unpredictable, and beyond your control. You must make quick decisions and improvise as the story develops. Review the techniques and approaches on pages 12 and 13.

Assignment 16B

Purpose: To demonstrate your ability to make an action sports picture.

What you are to do: Select any individual or group sport—preferably one which you know well, so you can analyze and anticipate the action. Photograph an important moment of this action, such as you think a newspaper might want to print. You may use any black-and-white film and lighting you wish.

Remember—*peak action is the essence of most good sports pictures.* Your familiarity with the sport will help you to anticipate peak action, and shoot quickly when it happens. You'll know, for example, that your best position at an auto race is at a dangerous turn; or that you should have your camera prefocused on home plate when a scoring run seems likely in a baseball game. Unless you are already very

skilled–and lucky–you probably will need to shoot more pictures than usual to complete this assignment successfully.

How your work will be evaluated

In evaluating your work for this lesson, your instructor will be concerned with the visual impact and technical quality of your pictures as well as with how well you carried out the specific requirements of each assignment. He will look at your photographs from the standpoint of a newspaper picture editor. Will they reproduce well? Will they attract the viewer's attention? Do they tell their story clearly and well? [Review "What Makes a Good News Picture?" pages 4 through 10.]

Mailing instructions

1 Be sure you stamp or print your name on the back of each of the two 8x10 enlargements before mounting them on the 11x14 mounting boards.

2 Fill out completely a School Assignment sticker for each mounted enlargement. The sticker should contain your *name, address, student number, lesson number,* and *assignment number,* and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach it to the back bottom edge of the mounting board.

3 Be sure your contact proofs are properly mounted on 11x14 mounting boards, and that you've put your name, student number, and assignment number on each board you use.

4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.

5 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*

6 Place your negatives [in their glassine envelopes] on top of the contact proofs.

7 Place your two mounted 8 x 10 enlargements *face down* on top of the other material. *Include a return shipping label filled out completely.*

8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 13—Photojournalism

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignment you need a camera, [plus long and wide-angle lenses, if you have them], an ample supply of medium- and high-speed black-and-white and color film, an exposure meter, a lightweight tripod, filters [for color and black and white], a lens shade, a locking cable release, a lens brush, a small flash unit [conventional or electronic], floodlights, a small notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To acquire a thorough grounding in the principles of photojournalism.
2 To become familiar with the procedures and practices of making a picture sequence, a photojournalistic portrait, a picture story, and a picture essay.

How to practice

The professional photojournalist makes the camera a part of himself. He moves swiftly in and out and around his subject, catching the rapidly changing emotions on a face, the peak of a physical effort, or the revealing gesture of a hand. He doesn't have time to *think* about operating the camera—his trained reflexes do it for him. This smooth, sure handling of the camera is as necessary to the photojournalist as it is to the news photographer. There is only one sure way of developing this indispensable skill—practice, practice, practice. It will help if you review the ways of holding a camera steady in Lesson 2 and the methods of candid shooting in Lesson 9. Then go ahead and put to work the basic techniques and procedures demonstrated in this lesson.

The lesson will be more meaningful if you study good examples of photojournalism in national magazines. Analyze the photographer's choice of camera angle, timing, and lighting effects. Ask yourself: What reason did he have for making this picture a close-up—that one a medium shot—and that one a long shot? Why did he choose a vertical composition for this shot—a horizontal composition for that one? When you come across an outstanding picture story, see if you can reconstruct the thinking and planning that went into it. Notice how it is all tied together. Remember—a picture story or essay is not a collection of random exposures. It has a logical beginning, a middle which develops the theme, and an ending that sums it up. Every picture should contribute to the story and add to its meaning and impact.

Home Projects

1 Shooting a simple picture sequence

This project is designed to give you experience in making a picture sequence that builds to a climax.

Use medium- or high-speed black-and-white film, according to the brightness of light you expect to encounter.

Select a subject that you know will give you a continuity of action or reaction—a ballplayer at bat or a child's first haircut, for example. Then shoot a series of pictures showing the action in sequence. For instance, your first shot of the ballplayer might show him coming up to bat, the second swinging at the ball, and the third striking out or making it safe to first base. The haircut would offer a more controlled situation. The first shot might show a small boy with his hair hanging over his face, the second his reaction to being in the barber chair [bursting into tears, talking to the barber, etc.], and the third looking at himself in the mirror—delighted or sad about the outcome.

Two or three pictures often make up the entire picture sequence. However, some situations might call for more shots. But each shot must be important and must carry the sequence further toward its climax or your story will lag.

Use as much film as you think necessary to cover the action. Develop your exposures and make contact proofs. Go over them carefully. Did you make an interesting picture sequence with a beginning, a middle, and an end—an end with *impact*? [Review pages 14 and 15.]

2 Making available-light pictures of a group of people

Doing this project will give you good practice in planning and shooting natural-looking, candid photojournalistic pictures of a group at a meeting.

Use medium- or high-speed black-and-white film, depending on the level of lighting. Remember—you are to shoot by available light only.

Arrange to photograph a group of people at a meeting. This might be your local Rotary club, the officers of a camera club, the members

of a church group, or a local women's club.

Size up the situation before the meeting begins. First, decide how you can take advantage of the existing light–by moving tables closer to a window, or shifting table or floor lamps. Then, take meter readings in various parts of the room where you may want to shoot.

Before the meeting begins, suggest places for the group members which will give you the best composition. [You might make one person dominant with the others grouped around him, or try any other arrangement that seems suitable.] Once you've established a good composition, step back so you will not interfere with the normal flow of events. After the group has forgotten about you and the camera and has become engrossed in its meeting, go ahead and make your exposures.

Shoot as many pictures as you think necessary. Be sure to vary your position so you will have more than one view of the group and a change of background.

Develop the films and make contact proofs. Study them carefully. Did you get a natural and spontaneous group picture? Is it lively–interesting? Could the composition be improved? [Review page 37.]

3 Shooting a picture essay of your town

Our purpose in this project is to help you gain experience in shooting a picture essay. Review the advice on shooting the picture essay in this lesson [pages 22-29] and apply the things you learned in doing the previous Home Projects.

Select some aspect or activity in your town which may be photographed during a single day. You might, for instance, plan your essay around a shopping center on Saturday, a church on Sunday, a community skating rink or swimming pool, and so on.

Use a medium- or high-speed black-and-white or color film.

Plan your picture-taking as if you had been assigned by an editor to make a photographic essay of your town. Keep on the alert for a good key picture that sums up the flavor and atmosphere of your town. Take a progression of pictures in various locations and situations–long shots, medium shots, and close-ups. Use different lenses if you have them–the long lens to pull the image in and to throw the background out of focus, the wide-angle lens for the broad view and great depth of field, etc. Decide whether a horizontal or vertical composition would be more appropriate for each subject. Train yourself to be aware of composition, even when you are shooting under the pressure of fast-moving action or events.

Many of the pictures in your essay will be candids, but be sure they help to tell your story. Just taking a string of unposed shots of people does not add anything unless the pictures reveal a personality, an emotion, a relationship, a situation. They should inform, move, or entertain the viewer, or they should be left out of the coverage.

Develop your film and make contact proofs. Examine them carefully. Imagine that you have to choose six prints to tell the story of a day in your town. Do you have a good lead picture, four that move the story forward, or show interesting aspects of your town, and one that ties it up in a good ending? [Review pages 22-29.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

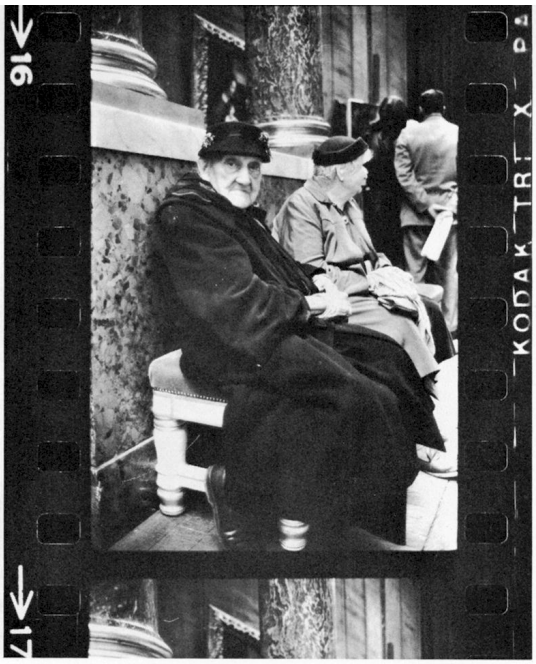
Lesson 13—Photojournalism

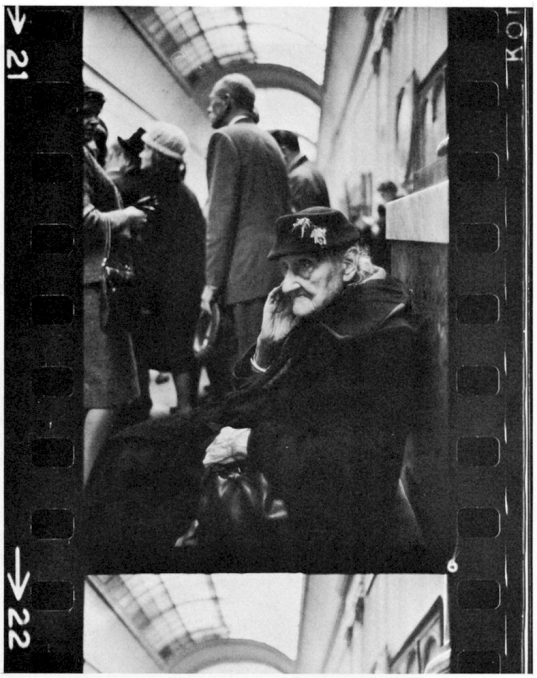
Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answer in the space provided below each question.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.





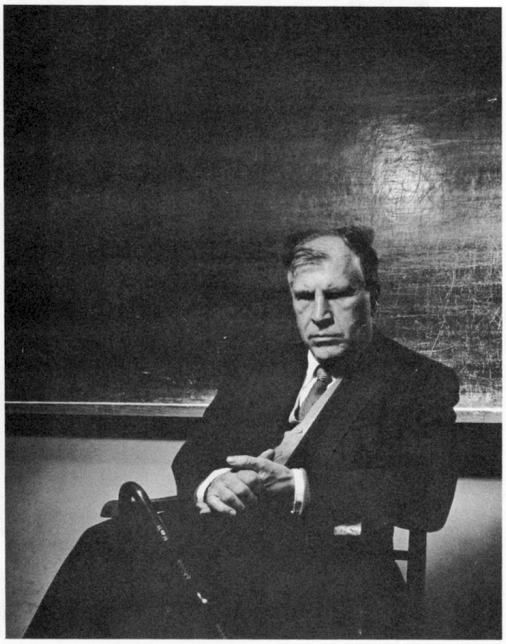
Pictures 1A, 1B, and 1C

These three photographs, taken for a picture essay, were shot in a famous public building in Paris. Which do you think makes the most effective composition, and why?
[Courtesy *Life* magazine, ©Time, Inc.]

Daniel D.Teoli Jr.
Archival Collection

Picture 2

Why did the photographer choose this very high camera angle to make this picture of an American pilgrimage to Lourdes?
[Courtesy *Life* magazine, ©Time, Inc.]



Picture 3

In this photojournalistic portrait of a blind Russian mathematician, how did the photographer emphasize the subject's blindness?

Picture 4

The photographer used a wide-angle lens to make this picture. Why do you think he used it? What story-telling purpose did he achieve?
[Courtesy *Life* magazine, ©Time, Inc.]

School Assignment–to be sent to the School for evaluation

Read this sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Use *black-and-white film*. Complete this assignment with any one of the following, depending on the kind of camera you use:
One or more rolls of 120, 620, or 127 roll film, *or*
One or more 20-exposure rolls of 35-mm film, *or*
One or more 12-exposure film packs or not more than *eighteen* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the six pictures you like the best and make one 8x10 enlargement of each on *double-weight* paper suitable for magazine reproduction.

You are to send us the following items:

1 Negatives of all the pictures you shoot for this assignment.
2 The contact proofs of all these negatives.
3 Six 8x10 enlargements.
4 One sheet of paper containing the captions for the six enlargements.

Assignment 17

Purpose: To demonstrate your ability to make a personality picture story.
What you are to do: Select an interesting personality who is readily available to you and can be photographed in a day. We suggest that you choose a situation where it will be possible for you to go back if you need additional shots. [However, don't drag out this assignment over a long period of time.] You do not have to use a famous personality. Almost anyone–your grandmother, your husband or wife, the local druggist, a boy scout, a fisherman, a naturalist, etc.–can play the leading role in an effective picture story. Your challenge is to capture the subject's personality on film so the viewer has a feeling of really having met the person when he sees the pictures. It's important to study your subject thoroughly. The more you know about him, the better you will be able to anticipate his actions and reactions and plan situations that bring out significant aspects of his personality.

Work out a rough shooting plan so you can eliminate aimless, random pictures. Don't try to show everything about the subject. Instead, select the most interesting aspects and concentrate on them. Use whatever equipment you think will do the assignment best. Check the items included in the basic photojournalistic kit described on pages 4 and 5 in the lesson. Be sure you have a generous supply of film. Shoot the assignment in black and white.

Be sure to get a good key picture. It should clearly identify the subject, and show his interests or personality. [Review page 9.] In addition to the key picture, your coverage should include a good variety of long shots, medium shots, and close-ups for a change of pace.

There is an additional aspect to this assignment which you should keep in mind when you plan and shoot your personality picture story. We want you to provide short identifying captions for each of the six prints you send us. Arrange the prints in sequence and number them lightly–from 1 through 6–on the back. On a sheet of paper, write six brief captions [noting the who, what, where, when, and why of each picture in your final selection]. Number each caption to correspond with the number on the back of the matching print.

How your work will be evaluated

In evaluating your work for this lesson, your instructor will look for your ability to carry out a photojournalistic assignment in a series of strong, story-telling pictures. He'll comment on the total effect of the pictures in terms of pace and variety, and how vividly they reveal different aspects of the subject's personality.

Mailing instructions

1 Be sure you stamp or print your name on the back of each of the six 8x10 enlargements before mounting them on the 11x14 mounting boards.
2 Fill out completely a School Assignment sticker for each mounted enlargement. The sticker should contain your *name*, *address*, *student number*, *lesson number*, and *assignment number*, and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach it to the back bottom edge of the mounting board.
3 Be sure your contact proofs are properly mounted on an 11x14 mounting board, and that you've put your name, student number, and

assignment number on the board.

4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.

5 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*

6 Place your negatives [in their glassine envelopes] and the caption sheet on top of the contact proofs.

7 Place your mounted 8 x 10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*

8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:

Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 14—Still-life photography

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignment, you need a camera, a supply of medium- or high-speed black-and-white and color film, an exposure meter, a tripod, a lens shade, floods and spotlights, conventional or electronic flash, white seamless paper to make a "tent" and/or diffuse background material [opal glass, fiberglass, or translucent paper], a small notebook, and a pen or pencil. Also helpful in putting together your setups are C-clamps, spring clamps, and a staple gun. A close-up lens, extension tube, or bellows is useful, but not essential.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To get a sound grasp of the fundamentals of creative still-life photography.
2 To familiarize yourself with the techniques of making different types of still-life pictures—the planned still life, the discovery still life, the story-telling picture, and the product picture.

How to practice

The ingredients of still-life pictures are all around you, indoors and outdoors, in the inanimate objects that mirror the story of people or nature—a wooden salad bowl and fixings, a pipe and tobacco pouch left on a library table, flowers in an elegant vase, pebbles and shells on the beach, the items on a busy executive's desk. However, their intrinsic beauty or human meaning cannot be revealed until it is recognized by the eye of the creative photographer.

Begin your practice for this lesson by studying the things in your own home, a room at a time, with an eye to their possibilities for still-life photographs. Explore the kitchen first—it teems with good subjects. For instance, you might find the materials for a planned still life right in the refrigerator—rough-textured squash, lemons, and oranges, a smooth-skinned eggplant, a box of eggs—the choice is endless. You could make a good still life of a display of utensils on the wall, a window with pots of herbs on the sill, or the utensils and materials used in baking a cake. Exploring the other rooms in your home will turn up many more excellent possibilities.

Continue your observations outdoors. A fruit stand on the corner, a beach at low tide, children's toys in a sandbox—subjects like these offer the chance to make colorful, creative still-life pictures that tell an interesting story. Jot down ideas and subjects you may want to return to when you do the Home Projects and School Assignment.

Home Projects

You may photograph these Home Projects in black and white or color [or both], as you wish. Be sure to take accurate readings with your exposure meter both indoors and outdoors, before exposing each picture, and to focus and compose carefully. You may use a view camera, if you have one. However, this is *not* required for the Home Projects and School Assignment.

1 Shooting a discovery still life outdoors

Your objective here is to shoot a good unplanned discovery still life outdoors—one that tells a little story.

Choose an outdoor location where there are a number of objects that are related in a meaningful way and tell something about the people who use them. For instance, you could make an imaginative still life with a set of garden tools, fisherman's tackle on a pier or beach, a tennis racquet and balls on a tennis court, etc.

Select your objects with care. They should have a logical reason for being together in your photograph. Try to find objects that give you variety of size, shape, texture, and color. If the background is distracting, subdue it by selective focus or eliminate it by choice of camera angle.

Since this is a discovery still life, you shouldn't rearrange things—rely on camera angle and viewpoint to get a good composition. Include something which identifies the location, such as the side of a barn, a boat deck, a characteristic rock formation, a sign, etc.

Don't work too fast. It may take some time to find just the right shooting position and lighting for your picture. When you are satisfied with the composition, make a number of shots—vary the exposure, stop down for greater depth, or open up to soften the background, etc. Study the contact proofs. Do your pictures have the contrast of shape, color, size, and texture you wanted? Do they reveal something about the owner of the objects? Do they stimulate the imagination? Which shots are better than the rest? [Review pages 3, 10-15, 24 and 25.]

2 Making a still life with a touch of action

A still life often is more interesting if there is some suggestion of action in it. This project is designed to give you experience in creating still lifes with a touch of action.

For this project, select one or more objects which can be shown in motion or in use. Possibilities you might consider are an apple being peeled, beer being poured into a glass, paint being squeezed from a tube, or coffee being stirred.

Arrange the objects in a well-organized composition. You will probably want to use flash to freeze the motion. Employ any directional lighting that brings out the action best–from the side to emphasize texture and form, from the back to illuminate transparent objects, or from the front for interesting highlights. Try the methods and techniques illustrated on page 21, if you wish.

We suggest you use a generous amount of film–stopping the motion at exactly the right point usually takes more than one shot. You may have to shoot a number of times before you hit it exactly–not too soon, not too late. Study your contact proofs. Does the action add interest to the subject? Was the lighting right for your pictures?

3 A still life with silverware or glassware

Our purpose in this project is to familiarize you with the techniques of photographing silverware or glassware. Shooting silverware with a tent requires a camera with a groundglass back or through-the-lens reflex viewing. *If your camera does not permit this type of shooting, then photograph the glassware only.*

For the first part of this project, select a minimum of three silver, chrome, or other highly polished metal objects. Arrange these objects on any flat surface [table, desk top, etc.] in an interesting composition. Place a large tent of white seamless paper in front of the objects and around each side. Cut a hole in the tent to allow the lens to look through, as we demonstrate on pages 22-23.

We suggest that you use no less than two floods and one spot for lighting this setup. The inner surface of the tent may be used for bouncing the floodlights, and the spot to give the objects additional brilliance. You may, of course, employ more floods to lighten the dark areas, or more spots to separate the objects by highlighting their contours.

Take as many pictures as you feel necessary to get the right results. Develop the film and make contact proofs. Study them with care. Do your objects show up clearly and attractively, without hot highlights and confusing reflections?

For the second half of the project, select three or more glass objects. Include a variety of sizes and shapes so you'll be able to make an interesting composition. Place these objects on a tabletop or other working surface against an illuminated background screen of opal glass, fiberglass, or translucent paper so the light shines through them. For a light source, use two or more floods behind the background screen.

Masking [as demonstrated on page 18] is often used in photographing glassware to strengthen contours and add contrast. Photograph your still-life arrangement with and without the black masks so you will be able to see the effect in your prints.

Develop your exposures and make contact proofs. Look at them carefully. Do you prefer the still life with masking or without? Why? [Review pages 16-20.]

4 Emphasizing form and texture in a still life

Doing this project will give you helpful experience in lighting a still life so you can bring out form and texture when this is desirable.

Choose a number of objects which have definite form and texture –wood, bark, cork, stone, rock, shells, brick, vegetables, fruit, seed pods, etc. Arrange them in a pleasing composition on a support, with an appropriate background.

Review Lesson 8 on indoor lighting and pages 15, 16, 19, 21, and 24 in this lesson. Use the information and suggestions given in the various examples in deciding what kind of lighting to use for your own arrangement.

Remember–the key to making still-life photographs that emphasize form and texture is the intensity and direction of light. Sidelighting achieves modeling in the objects, giving them form. Texture rendering is most easily achieved by directing the light so it just skims the surface of the object. Backlighting will silhouette opaque objects, but adding side- or frontlighting will illuminate them so texture and form are brought out.

After you have taken a number of pictures and feel that you have succeeded in your objective, develop the film and make contact proofs. Do your pictures strongly reveal the texture and form of your subject? If not, what should you do to improve your results? [Restudy the pages listed above.]

What you are to do next: When you have completed these Home Projects you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

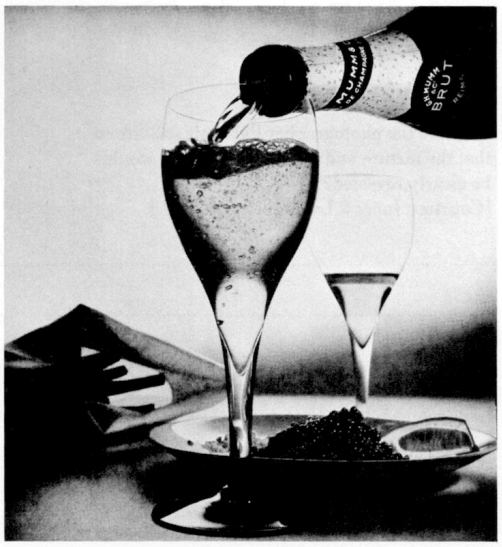
Lesson 14—Still-life photography

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

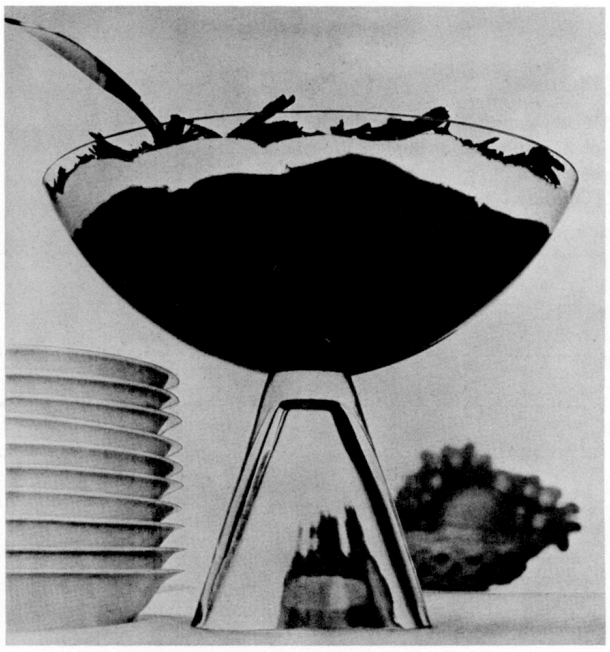
This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answer in the space provided below each question.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.



Picture 1

What type of lighting do you think the photographer used for this picture–and why? How did he get the black edges on the stems of the glasses?
[Specially photographed for Browne-Vintners Co.]

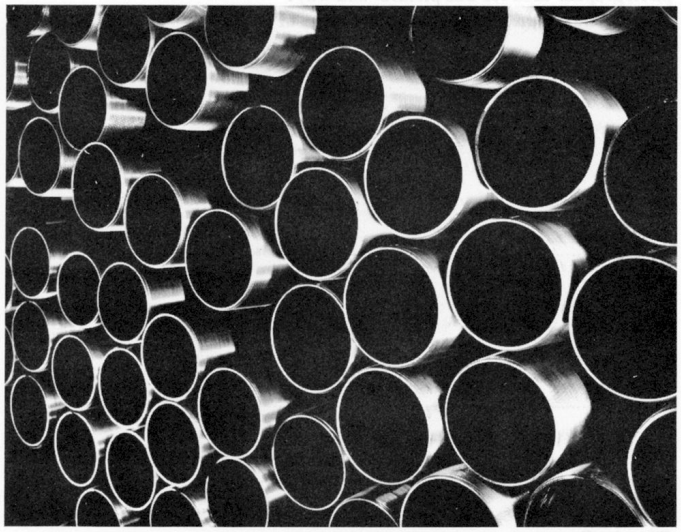


Picture 2

What important role do camera position and camera angle play in this advertising still life?
[Courtesy General Foods Corp.]

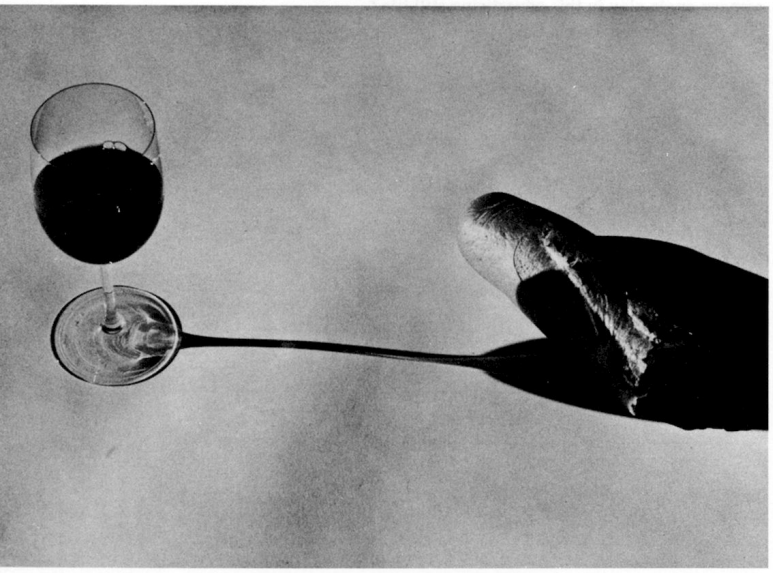
Picture 3

How do you think this picture was made and what techniques were used to subordinate the human element and emphasize the still-life objects?
[Courtesy *Life* magazine, ©Time, Inc.]



Picture 4

How did the photographer light this still life so that the texture and form of the objects would be clearly revealed?
[Courtesy Jones & Laughlin Steel Corp.]



Picture 5

What compositional device did the photographer use in this still life—and why did he use it?
[Courtesy *Look* magazine]

Famous Photographers Course

Lesson 14—Still-life photography

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment sticker.

Complete the assignment with any of the following *black-and-white films*, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

One 12-exposure film pack *or* not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the picture you like the best and make one 8x10 enlargement.

You are to send us the following items:

1 Negatives of all the pictures you shoot.
2 The contact proofs of all these negatives.
3 One 8x10 enlargement.

Alternate Assignments

Do only *one*–Assignment 18A or 18B. Do *not* do both.

Assignment 18A

Purpose: To show your ability to make a planned, story-telling still life suitable for editorial use in a magazine. This picture is to be made on black-and-white film.

What you are to do: First, keep in mind the purpose of an editorial illustration. It not only tells a story but also helps create the image of the magazine in which it is used. As Irving Penn has put it: "An advertising photograph prods the viewer into buying a product; an editorial photograph urges him to buy the magazine. Its horizons are broader; its function is to excite and please the reader."

Decide what type of magazine you would like to make your still-life picture for. It could be a general-interest magazine, a woman's magazine, a man's magazine, or a specialized publication. [Please indicate on the Assignment sticker what type of publication you are shooting the picture for.]

Select a minimum of three objects [you may use more], then arrange and light them to make an interesting, story-telling still life appropriate for the type of publication you have selected. Be sure your objects are related in a meaningful way–that there is a good reason for showing them together. If they are objects used by a person, they should tell us something about his character, taste, and personality.

Plan your picture carefully, keeping its purpose and meaning in mind. Your choice of objects, lighting, and arrangement should be influenced by the type of publication you have chosen. A sports magazine, for example, might use a hunting theme with duck decoys, a gun, and other related objects, to appeal to a male audience. For a fashion magazine you might arrange a group of dainty, feminine objects lighted to emphasize their delicate, elegant quality. A crisply lighted, precisely organized arrangement of electronic components might be effective for a technical journal. Review pages 10-15 before you do this assignment.

Plan your arrangement *as a vertical composition to fill a single magazine page.*

Use any type of lighting you wish–natural, flash, floods, or spots–that helps you achieve the effect you wish. For maximum sharpness, we suggest you place your camera on a tripod.

Assignment 18B

Purpose: To demonstrate your ability to photograph a product in an appealing way that will make a viewer want to buy it. The picture is to be shot on black-and-white film.

What you are to do: Imagine that you have been assigned to photograph a product for a promotional brochure. The manufacturer wants to show the product in an interesting, appealing way that will motivate people to buy it.

For this assignment you may choose any packaged product–something in a box, bottle, carton, etc. If you wish, you may add related objects that suggest where or how the product is used.

Plan the composition as a *vertical, to fill a single page* in a brochure or magazine.

Be sure the label and brand name are clearly visible and easy to read.

Before doing this assignment, review pages 16-20. You are free to use the methods shown here, or any others. You may use any type of lighting you wish–natural, flash, floods, or spots. For maximum sharpness, we suggest you place your camera on a tripod.

How your work will be evaluated

In evaluating your work for this lesson your instructor will be chiefly concerned with how well you demonstrate your ability to plan, compose, and light your still-life subjects. He'll look for imagination in the way you handle your subjects as well as for technical skill.

Mailing instructions

1 Be sure to stamp or print your name on the back of the 8x10 enlargement before mounting it on the 11x14 mounting board.
2 Fill out completely a School Assignment sticker for the mounted enlargement. The sticker should contain your *name, address, student number, lesson number*, and *assignment number*, and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of the sticker and attach it to the back bottom edge of the mounting board.

3 Be sure your contact proofs are properly mounted on an 11 x 14 mounting board, and that you've put your name, student number, and assignment number on the board.
4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.
5 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*

6 Place your negatives [in their glassine envelopes] on top of the contact proofs.
7 Place your mounted 8 x 10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*
8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 15—Architecture and interiors

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignment you need a camera [a view camera is desirable but not essential], a lens shade, a supply of black-and-white and color film, an exposure meter, a tripod, filters, auxiliary lighting [flash, floods, or spots], a spirit level, a notebook, and a pen or pencil. A long lens and a wide-angle lens would be helpful, but are not essential.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To become familiar with the special techniques of architectural photography.
2 To learn the basic methods of interpreting architectural elements and style with a camera.
3 To gain experience in making photographs of architecture and interiors to please the architect, the materials manufacturer, the owner, and other clients.

How to practice

Before you begin to photograph buildings seriously, you must learn how to see and understand them. Get acquainted with buildings in your neighborhood, where you work, or where you might be visiting on a vacation or trip. Ask yourself questions like these each time you find a building which attracts your attention: What is the purpose of the building? How do its shape and construction help it serve this purpose? What materials are used and why? Is there anything unusual about the design or construction? How does the building fit in with its surroundings? When you know the answers, try to find ways to bring them out in pictures. Plan how you would photograph the structure to make a viewer feel he is there, seeing for himself, experiencing the building at first hand. Decide what time of day and what lighting will bring out the important features and character of the building. This kind of detailed observation and planning will stand you in good stead when you actually begin to interpret buildings with a camera.

If you intend to devote a good deal of time to photographing architecture and interiors, read some good recent books on these subjects—your public library is bound to have a number. Also, become acquainted with the magazines in the field, such as *House and Home* and *Interiors*. Newspapers often print pertinent articles that can help keep you abreast of new developments.

Home Projects

1 Controlling perspective with a small camera

You are to shoot this project with a roll-film or 35-mm camera. For your subject, choose a tall building. Select a viewpoint that enables you to keep vertical and horizontal lines parallel. [Review the ways of controlling perspective with the small camera on page 11, and use any that are practical.]

After developing and printing your pictures, study the contact proofs carefully. Were you successful in controlling the perspective?

2 Photographing a building for the architect

For this project we want you to photograph an office, public building, or a home as if you had been commissioned to do it for the architect.

Select any building that has an interesting design. Spend some time studying it. Really use your eyes. Make notes of special features—the things that make the building unusual and distinctive. Observe how lighting changes the appearance of the structure at different times of the day. Watch the play of sunlight and shadow, the texture of surfaces, the appearance of background and sky. Select the lighting you think most interesting and appropriate.

Keep in mind that to serve the architect's needs you must concentrate on the design features of the building, particularly those that are unusual. Photograph as many different aspects of this building as you can. Aim for attractive prints that interpret the work of the architect and that he could use for office display or publication in a trade magazine.

After developing and making contact proofs, study each frame. Did you make photographs which would effectively exhibit the architect's contribution? [Review pages 4 and 5.]

3 Photographing a close-up of a building detail

Treat this project as if it were an assignment given you by a materials manufacturer. Choose a building which has some distinctive detail of material—a sculptured door, a grillwork fence or gate, unusual doorknobs, air conditioners incorporated into the design of the building, etc. Find out as much about the material or product as you

can. Then take a number of shots from different angles. Keep in mind that the manufacturer is interested in pictures that show his product in use. Move in close to make it the center of interest. To get more interesting, story-telling pictures, you may want to add accessories or a human being. For example, if the product is a finely wrought doorknob, you may want to show a hand reaching for it.

Develop your film and make contact proofs. Did you make pictures which a materials manufacturer could use? [See pages 4 and 5 again.]

4 Shooting an interior in black and white

Select an interior with unbalanced lighting–for example, one where there is bright light near the window but deep shadow at the back of the room. As Stoller has pointed out, "The most believable light is the light that exists, whether it's sunlight, overhead fluorescents, or house lamps. Use it as far as it will go and supplement it as needed." Supplement the daylight with flood or flash, whichever you prefer. Your main problem with available interior light is to balance the excessive contrasts [strong highlights on one side, dark shadows on the other]. Try bouncing light off the wall or ceiling on the dark side of the room to even out the illumination. However, be sure that this light is weaker than the available light so you will not kill the natural effect.

In addition, watch for dark areas or corners. Fill them in by concealing floods or flash behind furniture or pillars, etc., and aiming this light–bounced or direct–into the dark areas.

Take a number of photographs on black-and-white film, trying different methods of balancing the light. You might want to experiment with Stoller's system of interchanging flash and flood, explained on page 21.

Develop your film and make contact proofs. Look at them carefully. Did you succeed in balancing available light with supplementary light? [Restudy pages 22 and 23.]

5 Shooting an interior in color

Choose a room in which color plays an important part. You are to photograph this interior on color film by daylight with or without supplementary lighting. Don't hesitate to introduce objects into your scene for color contrast or added interest. As Stoller suggests, on page 24, flower arrangements often can be used to introduce accents of bright color. You also might arrange chairs, tables, pictures, and other props to make a more effective color composition. [Refresh your memory by going over the use of related and contrasting color schemes in the lesson on color photography.] In arranging your composition, consider the form and shape of objects, too.

If you mix artificial and available light, use blue flashbulbs, blue photofloods, or electronic flash and daylight color film. Be very careful in taking meter readings. Keep in mind the subtle but important effects that even slight over- and underexposure may have on color–and select your exposures accordingly.

Make a number of shots, bracketing the exposures, so you will have a choice of color effects. When your film has been processed, study each picture carefully. Did you make believable and realistic photographs of an interior in color? [Review pages 24 and 25.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answer in the space provided.
Do not send this quiz to the School–keep it and when we send your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.

Picture 1 Why did the photographer choose this particular lighting for his subject?
[Courtesy George W. W. Brewster, Architect]

Picture 2 The photographer deliberately tilted his camera and made vertical lines appear to converge in this picture. Why do you think he did this?
[Courtesy The House of Seagram, Inc.]

Picture 3 Why did the photographer include the four small figures in this view of the Guggenheim Museum?
[Courtesy T. J. Ross and Associates, Inc.]

Picture 4 What view-camera adjustments did the photographer use to make this picture?
[Courtesy Alside Homes Corp.]

Picture 5 What lens did the photographer use for this shot? Why?
[Courtesy The House of Seagram, Inc.]

School Assignment–to be sent to the School for evaluation

Read this sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Use *black-and-white film* for *all* your pictures for this assignment. Complete the assignment with any one of the following:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

One 12-exposure film pack *or* at least *three* but not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select *one* interior and *one* exterior view which you think best fulfill the assignment and make an 8x10 enlargement of each.

You are to send us the following items:

1 Negatives of all the pictures you make for this assignment.
2 The contact proofs of all these negatives.
3 Two 8 x 10 enlargements.

Assignment 19

Purpose: To demonstrate your ability to make a picture coverage of a house–exterior and interior.

What you are to do: Spend some time in selecting the house you want to photograph. You may choose any style of architecture–modern or traditional. Try to find a house which can be photographed from many angles to reveal the architect's ideas and convey the spirit of the structure.

Explore the house with your camera as thoroughly as possible. Plan a variety of pictures to obtain full picture coverage inside and outside. You'll find some helpful pointers on things to look for on pages 18 through 23 and pages 26 and 27.

Notebook in hand, scout the area for viewpoints and camera angles which you think interpret the architect's design ideas. Make a rough sketch of the house and indicate on it the various camera positions you need for a complete picture coverage. Consider the lighting–where you will have to be, and when, to take advantage of sunlight on the areas you want to emphasize. Next to each camera position on the sketch, note the preferred time of day. When you have finished, you will probably have a shooting schedule similar to Stoller's on pages 26 and 27, which ran from 8 A.M. to 5:30 P.M.

Careful focusing and great depth of field will enable you to get sharp detail throughout your pictures. Choose your views carefully. Be sure you spend sufficient time in composing each shot so the important details contribute to its expressiveness. Each picture in your series should make a point by itself and at the same time add to the overall report. One view should lead into the next without repeating what has already been photographed.

You may show people in your picture story of a house, if you wish. However, don't let them dominate the picture. Record them small, in the background, silhouetted, or subdued in some other way. Large, prominent figures can easily distract attention from the house itself. First, compose the picture for the scene, then add the human beings. If you prefer not to include people, you can make their presence felt by showing small but important details which tell something about them. For instance, you might show a pipe or a pair of glasses on a desk or an open book on a sofa.

Don't hesitate to include a few close-ups of interesting architectural details to add variety to your picture coverage. And be sure to include at least one [or more if you like] interior view of important, attractive rooms in the house.

How your work will be evaluated

In evaluating your work for this lesson, your instructor will be chiefly concerned with how thoroughly you have explored the subject, as revealed in your contact proofs, and with the professional quality of the two views you choose to enlarge. He will look for the way you handle composition and lighting, and tell the story of the house in pictures.

Mailing instructions

1 Be sure you stamp or print your name on the back of each of the two 8x10 enlargements before mounting them on the 11x14 mounting boards.

2 Fill out completely a School Assignment sticker for each mounted enlargement. The sticker should contain your *name*, *address*, *student number*, *lesson number*, and *assignment number*, and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach it to the back bottom edge of the mounting board.

3 Be sure your contact proofs are properly mounted on an 11 x 14 mounting board, and that you've put your name, student number, and assignment number on each of the boards.
4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on it. Send us only the negatives that pertain to the assignment.
5. Place your mounted contact proofs *face up* in your cardboard lesson mailer.

6 Place your negatives [in their glassine envelopes] on top of the contact proofs.
7 Place your two mounted 8 x 10 enlargements *face down* on top of the other material. *Include a return shipping label filled out completely.*
8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 16–Industrial photography

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignments you need a camera, a lens shade, a cable release, a tripod, an exposure meter, and sheets of colored plastic or gelatin in a variety of colors. You will also need a supply of black-and-white film, daylight and indoor-type color film, and appropriate lighting equipment.

Purpose

This lesson and the Home Projects and School Assignments have been planned to help you:
1 To become familiar with good methods of handling industrial assignments–exteriors, interiors, products, machines, men at work, and industrial portraits.
2 To learn how to make seemingly unphotogenic objects dramatic and interesting.

Finding good subjects

No matter where you live, there are good industrial subjects–in the broad sense–available to you. Fishing, farming, mining, and construction are industries as much as manufacturing. So is transportation. Airlines, railways, and highways–their construction, maintenance, and use–offer many picture opportunities. Stores, shops, and business offices are other possibilities.

If there is a large industrial plant in your vicinity, we suggest you request permission to photograph it. If not, explore the possibilities of some other aspect of industry. Fishing, for example, might include boats and crews leaving the dock, coming into port, unloading and processing the catch, transporting it to market. Farming and fruit growing are activities filled with interesting picture subjects. Perhaps there is a small manufacturing plant near you or a laundry, a bakery, a cabinetmaker, a freezer plant, a cannery, or a grain elevator, to name just a few of the many subjects available.

Research your area thoroughly. Find out all you can about industrial subjects within your own community. Use this information to help you choose interesting subjects when you shoot the following Home Projects and School Assignments.

Home Projects

1 Shooting industrial exteriors

Choose an industrial building or group of buildings that you consider an interesting or challenging subject. This might be a plant, a warehouse, a building under construction, an office building, a machine shop, garage, or a large barn. Explore the opportunities for exterior pictures. First try an overall view from ground level. Then shoot from a high angle [on a ladder, the top of a car, a nearby hill, or from another building]. Next, try a low angle, bearing in mind that details sometimes show up more clearly, background distractions are eliminated, and buildings seem more impressive when photographed from this angle. Don't just make straight shots of your subject–try to create pictures that dramatize it and reveal its purpose.

Now explore other possibilities. Use archways, tree branches, a piece of equipment, or other object as a frame. Photograph the subject at dusk with a sky background, or after dark if there is night activity and lights. Include people to add interest to the composition, to show the kind of work done, and as an indication of scale. You might take some pictures when employees are entering or leaving the building, or working in front of it or around it. Try to photograph one or more persons inside or outside the building if you are making a night shot. They can be in silhouette because they are secondary–the building is your subject.

After your pictures are printed, study them. Which ones express the purpose of the structure most interestingly and dramatically? Which ones are weak–and what could be done to improve them? [Review pages 8 and 9.]

2 Photographing interiors

Select a *large* industrial interior– perhaps the inside of the building you photographed for Home Project 1. Concentrate on photographing meaningful activities, objects, etc., that are typical of the business. First see what you can achieve with available light only–the illumination from windows or existing light fixtures. Then add artificial light to emphasize important details as we have demonstrated in this lesson. If you choose to shoot in color, and are mixing daylight and flash in the same scene, be sure to use *blue* flashbulbs or electronic flash.

Shoot some of your pictures with a wide aperture, focusing selectively on important activities or areas of the room; in other shots, stop down for maximum depth of field throughout. Put your camera on a tripod and use a time exposure if necessary. Take some photographs of this interior with one or more persons to add life and action to the composition.

Compare your pictures. Which ones best capture the personality of the interior, or the activities? Which lighting effect worked best for

you, and why? [See pages 12 and 13.]

3 Shooting a product-plus-person photograph

Take some photographs of a product *being used* or *manufactured*. You might show a close-up of a hand placing the object on a shelf, handling it on an assembly line, or using it in a natural manner. Or you might include all of the person who is making or using the product, if this approach seems more appropriate. Compose the picture so that the person is *subordinate* and the product or machine *dominates* the picture area. Do this by placing the person in a less important part of the picture, by making his image smaller, by focusing on him less sharply, or by lighting him less strongly.

Study your photographs. Have you used your model effectively? Does he contribute to the interest of the picture without detracting from the product? [See page 18.]

4 Photographing people at work

Choose a situation in which a person is actively operating some type of machinery or using a tool. It could be a mailman sorting mail in the post office, a repairman fixing a washing machine, a worker operating a lathe or drill press, etc.

Do just the reverse of what you did in Project 3–that is, *have the person dominate the pictures*, with the machine of secondary importance. Compose the pictures so that a viewer can clearly see *what* the worker is doing. Shoot only when your subject has forgotten you and the camera, and is performing his task in a natural, unselfconscious way. Take several pictures from different angles.

After the photographs are developed, analyze them. Is the person dominant–and is his action understandable at a glance? Would your pictures catch and hold a reader's attention? [Review pages 4 and 19.]

5 The industrial picture story

Review the advice on shooting industrial picture stories in this lesson [pages 22-25]. Then select any industrial operation within or near your community–a house or building being constructed or torn down, a street- or highway-maintenance crew at work, a snow-removal operation, a shoe factory, a lumberyard, a farm, or its equivalent.

Explore the operation thoroughly and make a list of the picture possibilities. It might run something like this:

1. An overall view of the operation or plant.
2. Men at work–photograph them from different camera angles. Show how the man and the machine work together.
3. Products–photograph the finished products made by this company. Arrange and photograph a still life, or perhaps show the product being used by a consumer.
4. Make a portrait of a worker or an executive posed with an object which identifies his work or connection with the company.
5. Machines in action–show presses running, boards being milled, streets being paved, or anything else that tells the story of the activity.

Organize your work as if you were a photographer assigned to make a picture story about the operation.

Combining these five items gives you a basic coverage–the raw material of the picture story. Naturally, each general subject can be photographed in as great detail as you wish, and with as many variations as you can devise. Edit your pictures and see if you can combine them into a concise picture story that makes sense. Are there any gaps? Is there a shot suitable for a cover or lead illustration? Did you make technical mistakes, work too fast, or fail to *see* photographically? Try to look at your pictures through the eyes of a client [or the editor of a company magazine] and decide whether your work would be commercially acceptable.

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignments described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 16—Industrial photography

Home Project Picture Quiz

Keep your completed Picture Quiz in your files. We will send you our answers with your evaluated School Assignments.

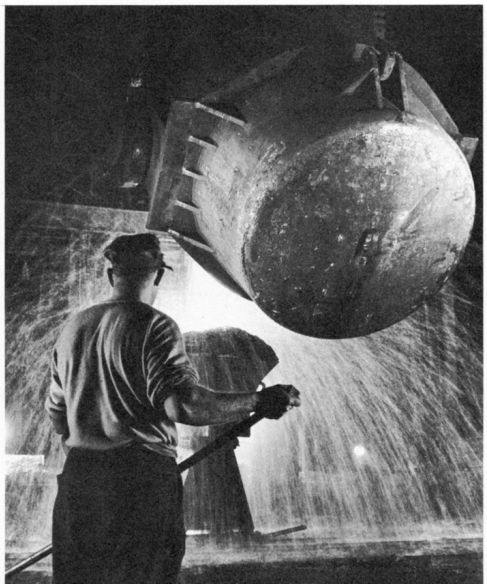
This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the space provided.
Do not send this quiz to the School.

Picture 1

The photographer added a human figure to this picture of butane tanks to make it more interesting. At the same time, the figure achieves one other extremely important result. What is it?
[Courtesy American Machine & Foundry Co.]

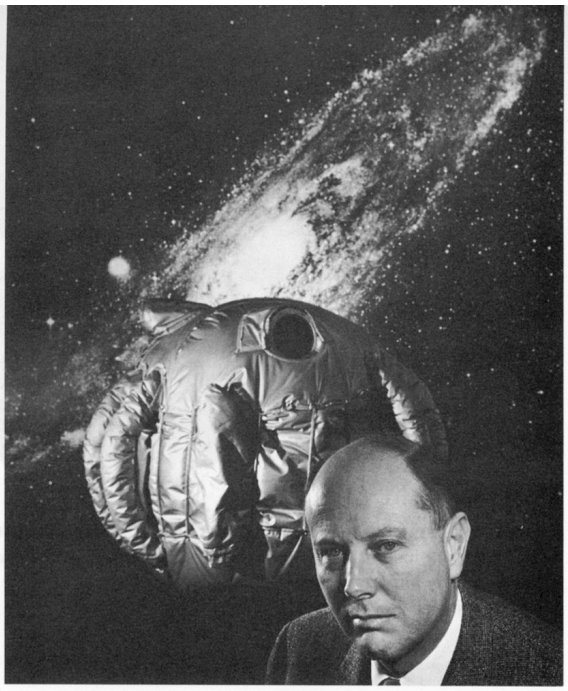
Picture 2

The photographer used flashbulbs to provide strong sidelighting from the left. Why do you think he put the lights at the side rather than at the camera for flat frontlighting?
[Courtesy American Machine & Foundry Co.]



Picture 3

Notice the position of the workman in this photograph. Why do you suppose the photographer posed him in this particular spot?
[Courtesy *Steelways* magazine, published by American Iron and Steel Institute]

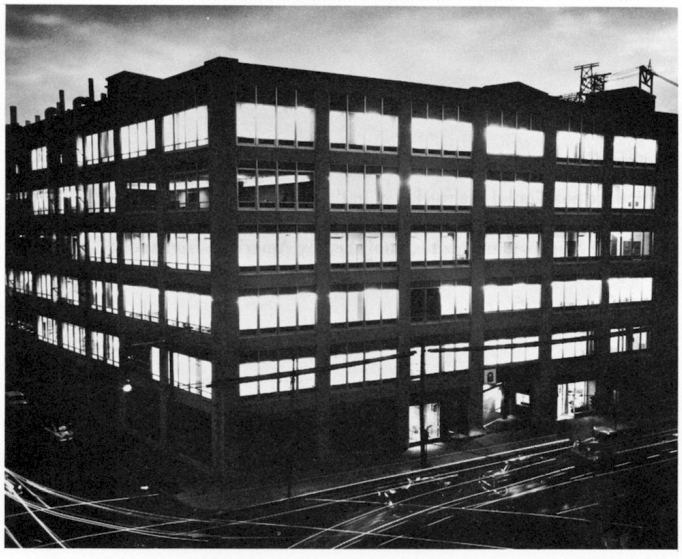


Picture 4

This picture shows a business executive posed in front of a wall mural and a piece of equipment for a space project. In handling the background, the photographer made use of an important camera technique. What is it, and why did he employ it?
[Courtesy Martin-Marietta Corp.]

Picture 5

Although this picture was made on a bright day, the photographer used a comparatively slow shutter speed. Why do you think he did this?
[Courtesy Olin Mathieson Chemical Corp.]



Picture 6

In making this shot the photographer used the technique of double exposure. Can you tell during what parts of the day these exposures were made and why?
[Courtesy Olin Mathieson Chemical Corp.]

Famous Photographers Course

Lesson 16—Industrial photography

School Assignments—to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Complete Assignment 20 in *black and white* with any of the following, depending on the kind of camera you use:
One roll of 120, 620, or 127 roll film, *or*
One 20-exposure roll of 35-mm film, *or*
One 12-exposure film pack *or* not more than *six* individual sheets of film.

Complete Assignment 21A *or* 21B with *color-transparency* film. Use any of the following:
One roll of 120, 620, or 127 roll film, *or*
One 20-exposure roll of 35-mm film, *or*
Not more than *six* individual sheets of film.

After you have exposed the black-and-white film, develop it and make contact proofs. From your proofs, select the picture you think best suits Assignment 20 and make an 8x10 enlargement. After your color film has been developed, select the most satisfactory transparency [or transparencies].

You are to send us the following items:

1 Negatives of all the pictures you shoot for Assignment 20.
2 The contact proofs of all these negatives.
3 One 8x10 enlargement.
4 One color transparency for Assignment 21A *or* two transparencies if you elect alternate Assignment 21B.

Assignment 20

Purpose: To demonstrate your ability to photograph some industrial activity in a strong, dramatic picture suitable for use as a cover for a brochure or booklet.
What you are to do: This assignment is to be shot on black-and-white film. Take some pictures of an industrial activity such as one of those listed in the Home Projects. *We want you to dramatize this activity.* Work out a strong, simple composition that is visually exciting and clearly understandable. You may include people if you like, or just concentrate on machinery in action.

Alternate School Assignments

If your camera permits the technique of double or multiple exposure, do Assignment 21A. However if your camera is equipped with a device that prevents double exposures, do Assignment 21B. Do only *one* of the following two assignments—either 21A or 21B. Do *not* do both.

Assignment 21A

Purpose: To show you can use the technique of double or multiple exposure in photographing an industrial or farm exterior. Photograph this assignment with *daylight type color-transparency film.*
What you are to do: Choose an appropriate exterior which you can photograph at sunset and after dark—and that has lights on inside it or around it at night. Put your camera on a tripod. After carefully selecting what you think is the best angle and camera position to show the subject to advantage, *make an exposure* just after sunset when the sky is still brightly lighted and colored. Then, leaving your camera and tripod in exactly the same position, wait until after dark and *make one or more additional exposures on the same frame to record the lights in or around the building.* [See pages 10 and 11.]

Assignment 21B

Purpose: To exhibit your skill in using colored gels to create an industrial still life.
What you are to do: Make your pictures for this assignment with Type A color-transparency film if you use photofloods, or with Type B film if you use 3200K studio lights. We suggest that you use floods or floods and spots [rather than flash] so you will be able to see and control the lighting effects more easily.

Select four objects of different shapes but with the same texture and color. These may be irregularly shaped blocks of wood, various sizes and shapes of glassware, silverware, pottery, or any other manufactured products. Obtain several sheets of colored gelatin or plastic in various hues and place these in front of your lights. [Review the instructions given on pages 20 and 21.]

You may use any color or combination of colors to build up the effect you want. But don't overdo the use of the colored gels or you will overwhelm the objects in a garish composition. The important thing is to show what the products are. Use colored lighting to enhance them, not to overwhelm them.

Expose a number of frames, trying out various possibilities. After each picture with gels, leave your composition and lights exactly as they were, carefully remove the gels, and shoot the identical picture *without* them. This is needed as a guide for your instructor to evaluate your use of the gels. Be sure to send in the normal-light shot with its corresponding colored-gel version.

How your work will be evaluated

In evaluating your work for this lesson we will be concerned not only with how you handle industrial subjects, but also how you apply what you've learned in previous lessons–especially the principles of lighting and composition.

Mailing instructions

1 Be sure to stamp or print your name on the back of the one 8x10 enlargement before mounting it on the 11x14 mounting board.
2 For your color work, if you are using 35-mm film, be sure you print your name on the edge of the cardboard mount. Place each cardboard-mounted slide in a separate protective glassine envelope with your name stamped or printed on it. For any unmounted transparency, place the frame in a separate protective glassine envelope, with your name stamped or printed on it. [With roll film, cut out the individual frames you have selected.] Fasten the envelope to an 11x14 mounting board with Scotch tape. If you did Assignment 21B, attach the picture made without gels and the matching picture with gels to the same mounting board.
3 Fill out completely a School Assignment sticker for the mounted black-and-white enlargement and the transparency you submit. [If you did Assignment 21B you don't need to fill out a sticker for the picture taken *without* gels.] The sticker should contain your *name, address, student number, lesson number,* and *assignment number,* and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach it to the back bottom edge of the mounting board.
4 Be sure your black-and-white contact proofs are properly mounted on an 11 x 14 mounting board, and that you've put your name, student number, and assignment number on all of the boards.
5 Each of your black-and-white negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.
6 Place your mounted black-and-white contact proofs in your cardboard lesson mailer *with the prints face up.*
7 Place your mounting board with the transparency or transparencies *face up* in your cardboard lesson mailer.
8 Place your negatives [in their glassine envelopes] on top of the transparencies.
9 Place your one mounted 8 x 10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*
10 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 17—Editorial illustration

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignment, you need a camera, an exposure meter, a supply of black-and-white film, a tripod, a lens shade, a cable release, a plain white background, floodlights, spotlights, or flash [electronic or conventional], a notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To develop your ability to combine props, backgrounds, models, costumes, and lighting in effective editorial illustrations.
2 To learn the techniques of creating good editorial picture ideas.
3 To familiarize yourself with ways of making portraits for use as editorial illustrations.

How to get ready

The best preparation for creating your own editorial illustrations is to do some intensive, thoughtful looking—at the illustrations included in this lesson and ones you find in current magazines. In addition to magazines you may subscribe to, look through other publications in the periodical room of your public library. Another source of stimulation and ideas is books such as the *Annual of Advertising & Editorial Art & Design* and other collections of outstanding ads and illustrations. Don't copy, but look for ideas you can adapt and modify.

In planning your own illustrations for the Home Projects or School Assignment, review the suggestions for creating picture ideas on pages 20 to 23. A lot of work goes into making a successful photographic illustration, so put adequate time and effort into developing a good idea before you begin. Creative thinking at the planning stage is just as essential as technical and directing skill when you actually shoot the picture. Making rough sketches of the picture you plan to shoot is a good way to sharpen your thinking.

When you've decided on your picture, make a list of all the elements you need to create it—background, props, models, costumes, etc. Be sure to gather together everything before you begin shooting. Then you're free to concentrate fully on the work at hand.

Home Projects

1 Making an illustration that strongly conveys a mood

Using one model [a man or woman] and a plain background, create a picture that strongly conveys a mood—joy, sadness, fear, excitement, loneliness, serenity, or any other. Your model's *pose* and *expression* and the way you *light* the picture should express the emotion you want to get across.

For suggestions on using poses to express emotion, review pages 6 and 7. Don't copy any of these poses literally; just use them to stimulate your own thinking and seeing. This project can give you good practice in working with a model. Use your imagination in making up situations that will get your model to feel the emotion—and to express that feeling with spontaneous, natural-looking poses and expressions.

Use your imagination in lighting the picture, too. Decide what lighting effect will intensify the mood you want to convey. It might be a single spotlight, overall bouncelighting, daylight from a window, electronic flash to stop dynamic action, or any other type of lighting you feel is appropriate. Keep shooting until you feel you've got some good pictures.

Develop your film and make contact proofs. Now make a print of the best shot. Study it critically. Does the mood come across strongly? Is the pose clear-cut and effective? Does the lighting strengthen the emotional effect of the picture? If you reshot the picture, is there any way you could improve it? [Restudy pages 4, 5, and 28.]

2 Using two models to tell a story

This project will give you experience in directing and posing two people to tell your story. Decide what you want to show in the picture. It might be the affection between a mother and child, anger between two men, the tender relationship of lovers, one person ridiculing another, or any other relationship you can express clearly and vividly in visual terms.

Again, use a plain background. However, you can add one or two simple props if these help tell your story better. For example, a bashful boy might be presenting flowers to a girl, or a holdup man might be pointing a gun at his victim. Use your lighting creatively, to help strengthen the mood of the picture.

Talk over the situation you want to show. Get your models involved in it. The more they feel the emotions you want to portray, the easier it will be for you to capture convincing poses and expressions.

Experiment with the figures in different positions and with different camera angles. Do you want to make both models equally important? Or would it be more effective to have one dominate the picture? Is it necessary to show both faces?

Shoot a number of pictures until you've got at least one that effectively tells the story. Study the contact sheet carefully. Are the shapes of the models clearly defined and meaningful? Does the relationship between the two come across instantly?

3 Creating an illustration that expresses a phrase

Select any *one* of the following phrases to illustrate in a single photographic illustration:

The unexpected gift
The lonely one
They told me it would be easy to put it together
Homecoming

Let your imagination work on the phrase you choose. Think up a number of ways you could illustrate the ideas and moods suggested by the words. Don't settle for the first, most obvious idea, but try to come up with a fresh, unusual interpretation. On the other hand, your picture idea shouldn't be far-fetched. It should clearly and quickly get the phrase across.

Clarify your thinking with some rough sketches. Decide what background, props, models, costumes, and lighting will best carry out your idea. Then collect the ingredients and put them together. When you're shooting the final picture, try more than one pose and composition. Although you should plan carefully, this doesn't mean that every minute detail can be established beforehand. Study your viewfinder, and experiment with different arrangements. Give yourself a choice of pictures, just as you might if you were shooting on assignment. [Review pages 20 and 21.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 17—Editorial illustration

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

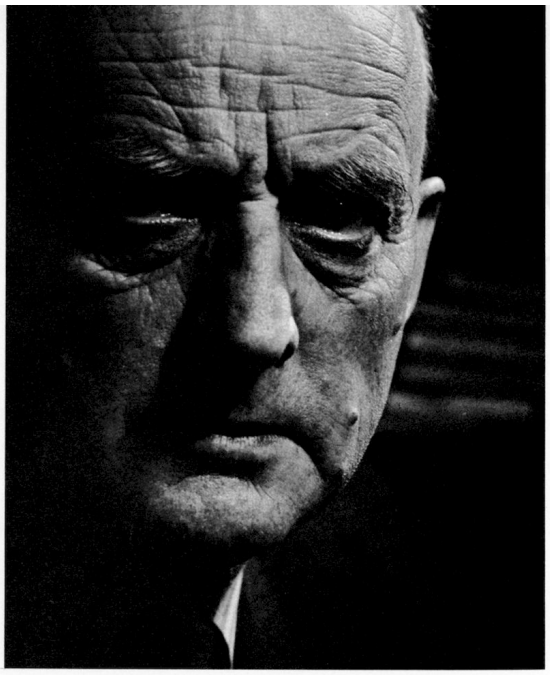
This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the space provided.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.

Picture 1 The photographer combined a complex group of props with a model in this unusual illustration for a food article. How does the composition tie these many individual items together into a well-organized whole?
[Courtesy *Vogue*, ©1947, Les Editions Condé Nast]

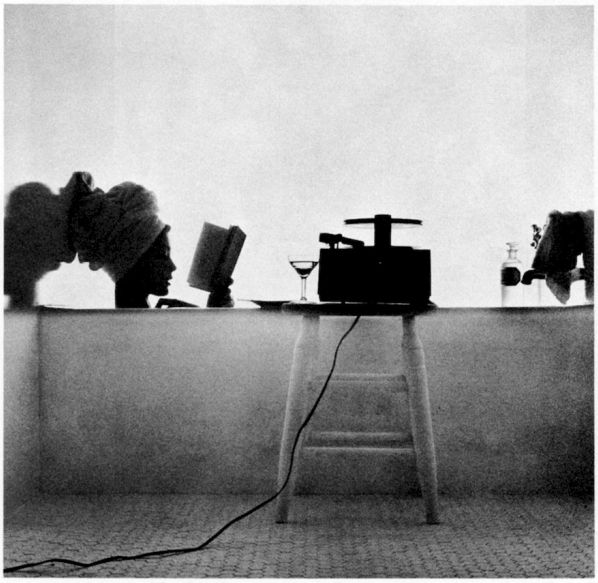
Picture 2 This editorial portrait of comedienne Imogene Coca contains a strong violation of a generally accepted "rule" in portrait photography. What rule did the photographer break, and why did he do it?

Picture 3 In setting up this picture of New York's top models, what means did the photographer use to achieve variety? [Courtesy *McCall's* magazine]



Picture 4 This portrait of theologian Reinhold Niebuhr is one of a number made to illustrate a magazine series on great minds. What purpose do you think the harsh lighting and severe cropping serve?

Picture 5 Lines of direction play a particularly important part in the composition of this picture, taken to illustrate a series on "Fifty Years of Fashion." Can you identify some of these lines and explain their purpose?
[Courtesy *Vogue*, ©1950, Condé Nast Publications, Inc.]



Picture 6 This photograph was taken to illustrate a magazine feature on how a career girl might relax in the summer after her working day is over. The photographer used a number of props to get this idea across. What are they and how did he emphasize them?
[Courtesy *Vogue*, ©1960, Condé Nast Publications, Inc.]

Famous Photographers Course

Lesson 17—Editorial illustration

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment sticker.

Use the *black-and-white film* you think is best suited to the requirements of the assignment. Complete the assignment with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

One 12-exposure film pack *or* not less than *six* but not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the one picture you think is the best and make an 8x10 enlargement.

You are to send us the following items:

1 Negatives of all the pictures you shoot for this assignment.
2 The contact proofs of all these negatives.
3 One 8x10 enlargement.

Assignment 22 [A, B, or C]

Do only *one* of the following three assignments–A, B, or C. Do *not* do all of them. Choose the one you find the most interesting. We want you to do this assignment indoors in a suitable location or in a studio setup. [By studio, of course, we also mean any area of a room you can utilize as a studio.] You can interpret and light the assignment in any way that seems appropriate, using a long shot, medium shot, or close-up, as you desire. Just be sure your picture clearly carries out the idea expressed in the title of the assignment.

Give adequate time and thought to planning your picture. Put to use what you've learned from studying the lesson and doing the Home Projects. Again, we suggest you work out your ideas in the form of rough sketches before you begin. Use any background, props, and costumes you feel will help tell the story.

Choose your models carefully. Be sure they are the right age and physical type for the part you want them to play. Give them the proper guidance–this assignment is a test of your skill in directing people as well as in photographic technique.

Give thought to composition, too. Use your knowledge of value contrast, lines of direction, composing in depth, and picture area to emphasize the important details in the illustration. Get your point across quickly by visual means.

22A Create a photograph suitable for use in a woman's magazine to illustrate a short story called "Lovers' Quarrel." [Make certain that you bring out the hostility of your subjects toward each other and also suggest their relationship as lovers.]

22B Make an illustration to lead off an article entitled "Should Parents Help Children with Homework?"

22C Create an illustration suitable for use on the jacket of a book with the title: *The Judge.* [This is a novel about the courtroom experiences of a distinguished jurist. The composition should be simple and strong enough to hold up well when used as a cover illustration.]

How your work will be evaluated

In evaluating your work for this lesson your instructor will be chiefly concerned with how well you can create an editorial illustration that carries out the assigned idea. He'll be looking for the aptness and clarity of the illustration–to see if it quickly and clearly gets across its story. And he'll be concerned with how successfully you combine the different elements that make an illustration–model or models, props, background, lighting, etc. Don't rush this assignment. Plan it carefully and produce as finished and professional a job as you can.

Mailing instructions

1 Be sure you stamp or print your name on the back of the one 8x10 enlargement before mounting it on the 11x14 mounting board.
2 Fill out completely a School Assignment sticker for the mounted enlargement. The sticker should contain your *name, address, student number, lesson number,* and *assignment number,* and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of the sticker and attach it to the back bottom edge of the mounting board.
3 Be sure your contact proofs are properly mounted on an 11x14 mounting board, and that you've put your name, student number, and assignment number on each of the boards.
4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on it. Send us only the negatives that pertain to the assignment.
5 Place your mounted contact proofs *face up* in your cardboard lesson mailer.
6 Place your negatives [in their glassine envelopes] on top of the contact proofs.
7 Place your one mounted 8x10 enlargement *face down* on top of the other material. Include *a return shipping label* filled out completely.
8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:

Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 18—Fashion photography

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignment you need a camera, a supply of black-and-white and color film, an exposure meter, a tripod, a lens shade, a small notebook, and a pen or pencil. [If you choose to do some of the work indoors you also may want flash or floods.]

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:
1 To gain experience in taking both editorial and advertising fashion pictures.
2 To train yourself in using lighting, pose, and composition to emphasize fashion points in clothing.

How to get ready

Your most valuable preparation for this lesson is to follow the advice given on pages 6 and 7 about gaining a fashion background. Spend some time in going over fashions of the remote and recent past so you will be able to put today's fashions in proper perspective. [If fashion photography is your goal, you should devote intense and systematic study to the history of fashions.]

After exploring the past, saturate yourself with the present by studying current and recent back issues of fashion magazines. Notice, in particular, the trends in the key fashion areas demonstrated on pages 4 and 5. As you examine photographs, pay special attention to the way that the photographer brought out the important points of each garment.

You can carry your preparation a step further by observing fashions in store-window displays and on well-dressed people. Look at a dress, coat, or suit and try to analyze it in terms of its fashion points. What is new or unusual about the garment? How would you light it and pose the model, and what camera angle would you use to emphasize these points? What props and background would be appropriate? This approach can help you greatly in sharpening your eye as a fashion photographer.

Home Projects

1 Shooting a woman's fashion picture for a newspaper

First, select a good model. Depending on the fashion you want to show, you might choose a teen-ager, a young woman, or an older woman. It's not necessary that your model have a beautiful face and figure, but she should have a flair for dressing well and wearing her clothes gracefully.

Ask your model to wear a coordinated outfit for this project—sports clothes, perhaps, or evening wear, or a suit, coat, and hat. For practice purposes, the style doesn't need to be the latest. But to get the most from this and the other projects here, you must imagine that the clothes you are photographing are fashion news, and treat them as such.

Find a location indoors or out that makes an appropriate setting for the type of clothes your model is wearing—for example, a snowy background for a winter outfit, a swimming pool or beach for summer sportswear, a train or bus station for traveling clothes, etc.

Compose and light the picture simply. Its tones should be clear and sharp, so they will reproduce well in a newspaper. Make vertical shots—most newspapers prefer them because they are easier to fit into newspaper page layouts than are horizontals.

Choose your camera angle, lighting, and pose to emphasize the important fashion points of the clothes. Is it an unusual collar, fabric, hemline, or neckline? Bring out these points in your picture in a strong, clear way. Take a number of pictures, trying different variations of pose and camera angle until you feel satisfied you've got some good shots.

Go over the contact proofs carefully, select a few of the best frames, and study them. Are they pleasing as pictures—well composed, well lighted, with an interesting background and a natural pose and expression? Did you emphasize the important fashion points of the clothing? Is the technical quality suitable for newspaper reproduction? [Review pages 4, 5, 8-11.]

2 Photographing accessories

Select an interesting fashion accessory or group of accessories for this project—a pair of shoes, an offbeat hat, colorful costume jewelry, a handbag, a fur piece, etc. Take some time in planning how you will compose and light your subject to make it look glamorous and enticing—and to play up its significant features. [Shoot this project both in color and black and white.]

Use any of the methods demonstrated in the still-life lesson or on

pages 26-31 of this one. Pay particular attention to the background to be sure it doesn't distract from your subject. Work out an interesting composition that clearly shows the subject's shape. Don't stop with just one arrangement. Shoot a number of them.

After you've processed the film, make contact prints and study them. Did you succeed in making the subject look attractive and interesting? Did you clearly show its style features? What, if anything, might you have done to improve the pictures?

3 Photographing men's fashions

First, find a good subject–a man with a flair for wearing clothes well and a slim-to-average figure. For clothes, you might choose sportswear or business clothing, or feature an outer garment such as a raincoat or an overcoat. [Be sure the clothing is neat, clean, and well pressed.]

Review and follow the advice on pages 32-35. We suggest you handle this picture as if it were an editorial illustration. Devise an appropriate action situation for your subject; tell a little story about him in your picture. For instance, if he's dressed in a raincoat and is carrying an umbrella, you might show him as if he were hailing a taxicab. If he's wearing tennis clothes, you might have him relaxing with a soft drink after a match. Try to come up with some simple, natural activity associated with the clothes you're photographing, and build your picture around this activity. Choose a background and add any props you need.

However, don't overlook the fashion aspect of the picture. The emphasis must be on the clothes. Light and compose the picture so the viewer will clearly see the basic lines. Check the eight points listed on page 32.

Study your results and evaluate them. Are the pictures successful from a fashion standpoint? Do they show the basic lines and important details of the garment? And are they interesting and eye-catching as pictures?

4 Photographing children's fashions

Find a good subject–a boy or girl in the seven-to-eleven age group. Have the child wear an attractive outfit–either playclothes or something more dressy. As with the previous project, devise some natural activity, either indoors or out, appropriate for the clothing, and select an appropriate background and props. A zoo, a playground, a museum, a bowling alley, a pony ride, a playroom–these are just a few of the locations you might choose. Or you might set something up in your studio, perhaps using a plain background and relying on props only to keep the child interested and tell your story.

In shooting the picture, apply the things you've learned about child photography to keep your young subject interested and happy. [Also review pages 36-37.] Try to get a pleasing, spontaneous-looking picture of the child as well as a clear view of the clothing. Shoot a number of pictures to be sure you get a good pose and expression.

In studying the results, be critical. Can a viewer clearly see the garment? Does it look attractive? Have you lighted and composed the picture so the fashion points come across strongly? At the same time, is it an appealing picture of a child?

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

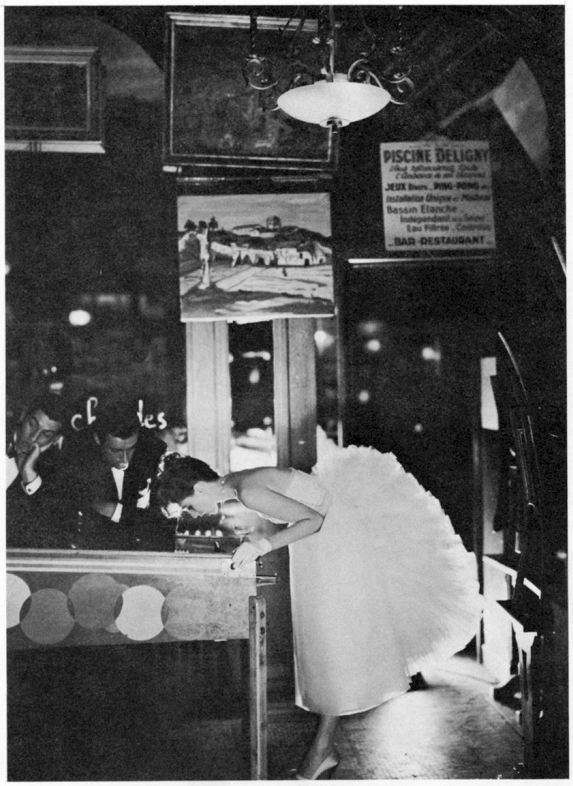
Lesson 18—Fashion photography

Home Project Picture Quiz

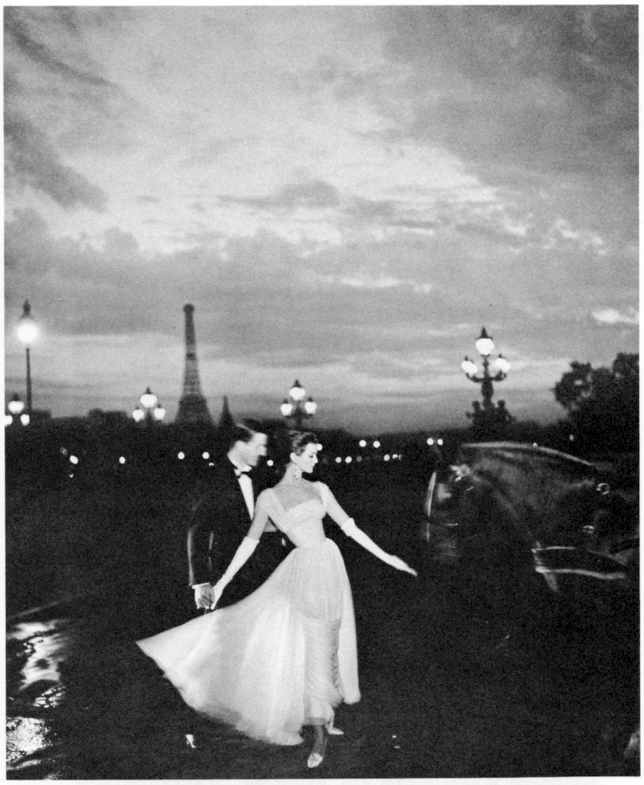
Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the space provided.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.



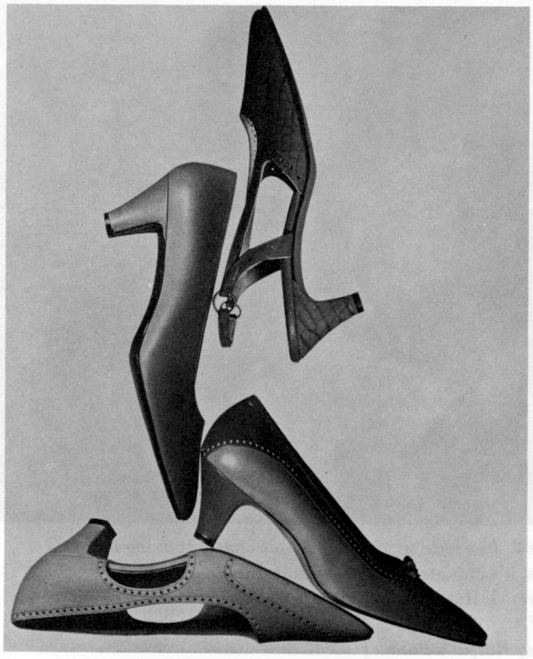
Picture 1 Soft, relatively flat lighting often is good in a fashion picture, but here the photographer chose a very contrasty lighting. Why do you think he did so, and is it successful?
[Courtesy *Harper's Bazaar*]



Picture 2 In a fashion picture like this one, containing many elements, it's important that the garment itself should not be overpowered. How did the photographer make the dress dominate the picture?
[Courtesy *Harper's Bazaar*]

Picture 3 An unusually low hemline was the big fashion news when this picture was taken. In what ways did the photographer call attention to the length of the skirt here?
[Courtesy *Harper's Bazaar*]

Picture 4 The photographer chose this camera angle for two specific reasons. What were they?
[Courtesy *Vogue*, ©1963, Condé Nast Publications, Inc.]



Picture 5 An unusual method was used to make this picture of shoes apparently floating in space. How do you suppose it was done?
[Courtesy *Vogue*, ©1963, Condé Nast Publications, Inc.]

Picture 6 What do you think is the most important fashion point in this picture, and how did the photographer emphasize it?
[Courtesy *Harper's Bazaar*]

Famous Photographers Course

Lesson 18—Fashion photography

School assignment—to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. Keep a record of the film, aperture, and shutter speed used, and all other pertinent technical data.

Use a *black-and-white film*. Complete the assignment with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

One 12-exposure film pack *or* not more than *twelve* individual sheets of film.

After you have exposed the film, develop it and make contact proofs. From your proofs, select the picture you believe is the best and make one 8x10 enlargement.

You are to send us the following items:

1 Negatives for all the exposures you made for Assignment 23A or 23B.
2 The contact proofs for all these negatives.
3 One 8x10 enlargement.

Alternate School Assignments

Do only *one* of the following two assignments—either 23A or 23B. Do *not* do both.

Assignment 23A

Purpose: To show you can make a good fashion picture suitable for a catalog.

What you are to do: Select a woman's casual or sports outfit—one currently in fashion, if possible. Choose a good model of suitable age and physical type to wear it. Use the model and outfit to make a black-and-white picture that clearly shows the fashion points of the garment.

You may shoot the picture indoors or outdoors, but keep the background simple. You may add a prop or two if you wish, but be sure they are appropriate to the outfit. Keep the lighting simple, too, with gentle highlights and shadows that have good detail in them. Daylight on a hazy or overcast day, open shade, or bouncelight is good, or you can use any other light source you wish—provided it gives a clear, sharp picture that lends itself to inexpensive reproduction in a catalog.

In planning and shooting the picture, aim for two things—*to bring out the fashion points that you feel are important, and to get a pleasing pose and expression.* Restudy pages 14, 15, 17-20.

Assignment 23B

Purpose: To show you can make a high-fashion picture suitable for a sophisticated fashion publication.

What you are to do: Choose a dress in current fashion and appropriate accessories to go with it—shoes, hose, jewelry, etc. Select a slender, attractive woman to model the outfit for you.

Now assume you have been assigned to photograph the dress for *Harper's Bazaar*, *Vogue*, or some other leading high-fashion publication. The editors want you to show the important fashion points of the dress—but they expect something more than just a matter-of-fact picture of it. They want an imaginative, unusual approach. Make an effective black-and-white picture that meets these requirements.

You can shoot either indoors or out, and use any lighting you feel will do the best job. Use any props or background you like. Do *not* introduce a second character into the picture; show only your model.

Don't strain so hard for an effect that the viewer can't get a good, clear look at the dress and recognize its fashion features. Remember that you can achieve interesting results with very simple means. [Review pages 16-21.] An unusual camera angle, kind of lighting, prop, or pose often can lift a fashion picture out of the ordinary.

How your work will be evaluated

In evaluating your work for this lesson, we'll be concerned with all of the following: how well you emphasize the garment's fashion points, the care with which you pose the model, and the imagination and technical skill you demonstrate in carrying out the assignment.

Mailing instructions

1 Be sure you stamp or print your name on the back of the 8x10 enlargement before mounting it on the 11x14 mounting board.
2 Fill out completely a School Assignment sticker for the mounted enlargement. The sticker should contain your *name, address, student number, lesson number,* and *assignment number,* and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of the sticker and attach it to the back bottom edge of the mounting board.
3 Be sure your contact proofs are properly mounted on an 11x14

mounting board, and that you've put your name, student number, and assignment number on the board.

4 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope.

5 Place your mounted contact proofs in your cardboard lesson mailer *with the prints face up.*

6 Place your negatives [in their glassine envelopes] on top of the contact proofs.

7 Place your mounted 8 x 10 enlargement *face down* on top of the other material. *Include a return shipping label filled out completely.*

8 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 19—Advertising photography

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignments you need a camera [with long, wide-angle, and close-up lenses, if you have them], a supply of black-and-white and color film, an exposure meter, a cable release, a tripod, a lens shade, floodlights, conventional or electronic flash, cardboard or foil-covered reflectors, a pocket notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignments have been planned to help you:
1 To learn how to make advertising photographs using models, locations, and sets.
2 To familiarize yourself with ways and means of photographing food for advertisements.
3 To learn how to express an abstract idea in visual terms for advertising.

How to get ready

Before working on the following projects and assignments we suggest you review the discussions of the emotional effects of values and lines of direction in Lesson 3 and of color in Lesson 6. Careful planning of the values, lines, and colors of your advertising photographs can help you give them greater impact and deliver your client's message more effectively.

For practice, look at people and size them up as models. Look for models wherever you are—going to or from work, on trips, shopping, visiting friends, etc. Study the faces around you—those of persons you know as well as strangers. Look for people who fit the types shown in the lesson—faces that might serve a purpose in advertising pictures. Practice casting for an imaginary advertisement. Do you need an old or young person, a fat or thin one, a beautiful or wise-looking one? Try to find people who might fit your needs. This kind of study provides excellent training for the moment when you must select models for an actual picture.

Starting a reference file of good advertising photographs will be of great value, too. In it, put clippings of advertisements which have appeared in magazines, newspapers, house organs, mail-order brochures, etc. A file of this kind [most professionals have one] is invaluable in developing ideas for your own photography. Use this source material in the Home Projects and School Assignments, and in any advertising work you do.

Home Projects

1 Dramatizing a product

Your objective here is to make a dramatic still-life picture of a product which clearly and prominently shows the brand or label.

Choose a small packaged product such as a detergent, salt, a bottle of catsup, a box of crackers, etc. Arrange the product in an interesting composition. You might show just the product itself or combine it with other objects for a story-telling still life that suggests the product's use.

Pay particular attention to the lighting—it's important for setting the mood and obtaining the crisp rendition of important detail so necessary in most advertising pictures. Also remember, you can produce a variety of effects by changing the background—using colored papers, unusual woods, fabrics, tin, copper, etc.

Don't stop with one or two exposures. Create a variety of arrangements, lighting each one differently. [Review pages 16 through 21 in Lesson 14, pages 16 and 17 in Lesson 16, and pages 6 and 7 in this lesson.]

2 Photographing a small product in use

Select a small product which you can show being used in a realistic situation. It might be a garden spade, a chafing dish, an adding machine, a toy train, a telescope, exercise bicycle, etc. Next, find a location or create a setting where the product can be used in a natural way. Choose your model with care. Make sure the model's appearance and gestures are appropriate for the product and activity.

Don't stop with one pose and expression. Try as many good ones as you can devise. Depending on the product and activity, you might show the full figure, a head-and-shoulders view, or a close-up of a hand or face. However, be careful the model doesn't overpower the product. The product must stand out clearly and definitely. Use the experience you have gained in composing to *make the product the picture's center of interest.* [Review pages 10 and 11.]

3 Creating a story-telling advertising picture

Your aim here is to photograph two models in a story-telling situation featuring sports equipment. The picture should be suitable for an ad emphasizing the fun of using this equipment.

Decide what sports equipment you want to photograph—football, baseball, tennis, golf, etc. Arrange for two models—a boy and a girl—to pose for you. Invent a situation that will get the theme across clearly and directly. For example, you might show the boy teaching

the girl to ski, the girl cheering the boy after a home run, both models relaxing together after a tennis match, etc. Poses and expressions should not be uncertain or half-hearted–they *must* help to tell the story.

Remember that story-telling advertising pictures depend not only on good models and settings but also on props and clothing. Work these details out carefully, too. Plan all the elements of your picture so the result is realistic and convincing. [Review pages 14 through 17.]

4 Making a symbolic advertising photograph

This project is planned to give you practice in expressing an abstract idea in visual form.

Choose one of the following ideas: strength, cold, heat, smoothness, security, economy, or speed. Create a picture that expresses the idea you have chosen. *Get the idea across clearly and vividly by visual means alone.*

One approach is to find a subject or activity that symbolizes the quality you want to communicate–for example, a beautiful woman's shoulder might convey the idea of smoothness, a galloping horse the idea of speed, or a baby chick held in a protective hand the idea of security. If you use symbols, select ones which are quickly recognizable and are likely to produce a favorable response in the viewer. Another approach is to express the idea through the physical or emotional response of a human being. For example, an uncomfortable-looking man wiping the sweat from his brow might suggest heat, a woman carefully counting pennies from her purse might say "economy," etc. The imaginative thinking you do in carrying out this assignment is perhaps even more important than the shooting itself. Take the time to work out a fresh, clear picture idea.

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignments described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 19—Advertising photography

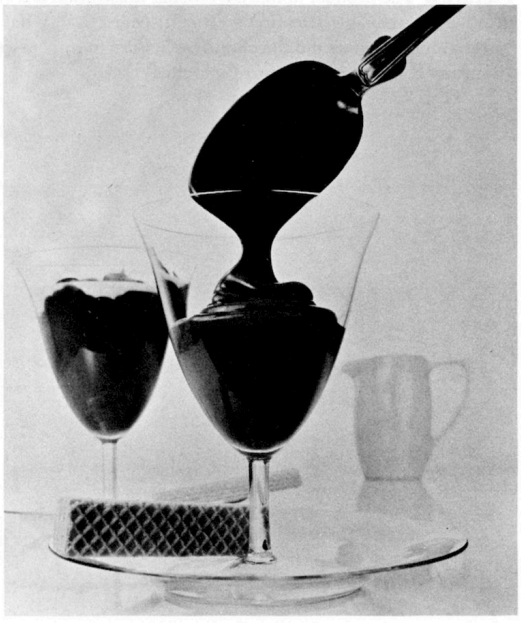
Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided.

Do not send this quiz to the School–keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

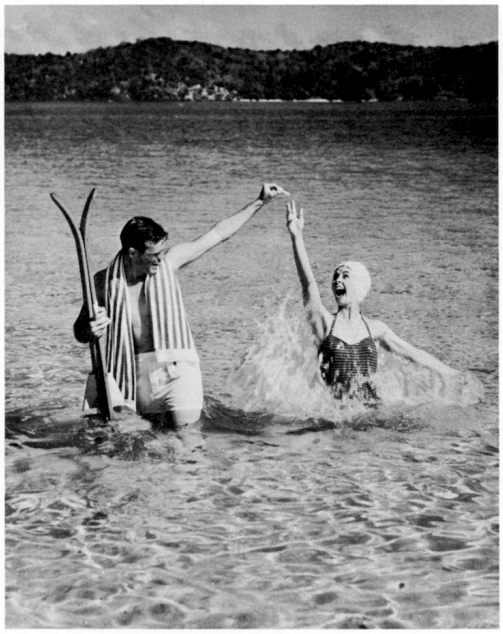
Picture 1 How did the photographer achieve this high-key effect, and why do you think he wanted it?
[Courtesy Colgate-Palmolive Co.]



Picture 2 What methods–including camera angle, lighting, focus, and composition–did the photographer use to dramatize this dessert?
[Courtesy General Foods Corp.]

Picture 3 Why do you think the photographer chose a simple light background for this advertising still life?
[Courtesy Wilson Distilling Co.]

Picture 4 How does choice of model and lighting help make this an effective soft-drink advertising picture?



Picture 5 The product in this advertising illustration is a very tiny detail–a cigarette–yet attention is strongly called to it. What compositional devices did the photographer use to emphasize it?
[Courtesy P. Lorillard–Newport Cigarettes]

School Assignments—to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

Use *black-and-white film* for Assignment 24 and *color-transparency film* for Assignment 25. Complete *each* of these assignments with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

Six individual sheets of film [a 12-exposure film pack may be used for the black-and-white assignment, if you wish].

After you have exposed the black-and-white film, develop it and make contact proofs on 8x10 paper. From the proofs, select the *one* picture you like the best and make an 8x10 enlargement. From the developed color-transparency film, choose the *one frame* which you think is the most successful.

Send us the following items:

1 Negatives of all the black-and-white pictures you shoot for Assignment 24.
2 The contact proofs of all these negatives.
3 One 8x10 enlargement.
4 One color transparency [for Assignment 25].

Assignment 24

Purpose: To demonstrate that you can make an effective black-and-white advertising photograph showing a model or models in a story-telling situation.

What you are to do: You are to make a photograph that dramatizes the convenience, pleasure, or usefulness of the telephone –the kind of shot your local telephone company might use in an advertising campaign. First, work out a good picture idea. *The telephone itself should be the picture's center of interest, and its importance and purpose should be very clear.* You might show an anxious mother calling a doctor for her sick child, a teen-ager making a date, a salesman closing an order, or any other appropriate situation you can devise.

Select all the elements of your picture—model or models, location or setting, props, clothing, etc.—carefully, with a view to creating a realistic, convincing situation. Use any lighting you wish, but strive for a natural effect. The picture should look like a scene from real life.

Assignment 25

Purpose: To show your ability to make an imaginative advertising picture in color. Shoot this assignment on color-transparency film.

What you are to do: You've been assigned to shoot a picture of a new brand of ice cream for a color advertisement. The manufacturer wants to convey the idea that his new product is *delicious*.

You may use any brand and flavor of ice cream you wish, but don't show the label or package in your picture. You can make a close-up of the ice cream itself, or use a model or models, but be sure the ice cream is the center of interest. You may use any type of lighting you prefer, but you will probably find flash [conventional or electronic] best with a perishable item like ice cream. Of course you might use daylight and an outdoor setting, too, or even available light. As we suggested on page 23 of the lesson, it's a good idea to have an ample supply of ice cream in your refrigerator, and to prepare more than one serving before you start to shoot. [Incidentally, a scoop of mashed potatoes can be used as a stand-in for ice cream while you are adjusting the lights, backgrounds, etc.]

Work out a strong, imaginative color composition, and be sure to emphasize the delicious quality of the ice cream.

How your work will be evaluated

In evaluating your work for this lesson, your instructor will be chiefly concerned with the ability you demonstrate to make advertising pictures that fulfill the assigned purpose. He'll pay particular attention to how you have applied your imagination to *deliver the advertising message to the viewer.*

Mailing instructions

1 Be sure you stamp or print your name on the back of the 8x10 enlargement before mounting it on the 11x14 board.

2 Place the color transparency in a protective glassine envelope with your name stamped or printed on it. Attach the envelope to an 11x14 mounting board with Scotch tape. If you have a 35-mm cardboard-mounted transparency, be sure to print your name on the edge of the mount before placing it in the envelope.

3 Fill out completely a School Assignment sticker for the mounted enlargement and another for the color transparency. The stickers should contain your *name*, *address*, *student number*, *lesson number*, and *assignment number*, and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach it to the back bottom edge of the proper mounting board.

4 Be sure your contact proofs for Assignment 24 are properly mounted on an 11 x 14 mounting board, and that you've put your name, student number, and assignment number on the board.

5 Each of your negatives or negative strips for Assignment 24 should be placed in a protective glassine envelope with your name stamped or printed on the envelope.

6 Place your mounted contact proofs in your cardboard lesson mailer with the prints *face up*.

7 Place your negatives [in their glassine envelopes] on top of the contact proofs.

8 Place your mounted 8 x 10 black-and-white enlargement and mounted color transparency *face down* on top of the other material. *Include a return shipping label filled out completely.*

9 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 20—Experiments in creative photography

What you will use for these Home Projects and School Assignments

To do the practice, Home Projects, and School Assignment you need a camera, an exposure meter, a supply of black-and-white and color film, a wide-angle lens, a tripod, a lens shade, lighting equipment and diffusing materials of your choice, a notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:

1 To gain further training in imaginative seeing.
2 To become familiar with experimental techniques in color and black and white.
3 To learn how to create unusual effects in the darkroom.

How to get ready

A good way to prepare yourself for these projects and the assignment is to do some intensive looking for unusual pictures that will help stimulate your imagination. Study the photographs in this lesson, and also make a point of looking for imaginative, offbeat pictures in magazines, picture books, picture annuals, and any photographic exhibitions that are available to you. Movies and television are other good sources of stimulating visual ideas.

Here's a challenging way to sharpen your seeing. Select some readily accessible and commonplace subject–for example, a portion of your backyard, a vacant lot, or one ordinary block on a city or suburban street. Then do some intensive seeing and shooting with this one subject. Search for unusual, interesting, beautiful pictures amid these apparently humdrum and uninspiring surroundings. At first you may find little, but as you explore more carefully and dig deeper you may be surprised at the exciting pictures you can discover.

The following Home Projects are planned to give you some systematic training and experience in important methods of obtaining unusual effects and creating good pictures. Naturally, no technique is a substitute for vision and imagination. You must learn to use these methods, not as ends in themselves, but to help you more vividly express what you want the picture to say.

Home Projects

1 Using a wide-angle lens for unusual effects

If you don't already have a wide-angle lens, perhaps you can borrow or rent one for this project. Try the following experiments with it.

Select a subject which lends itself to exaggerated perspective. Move in close to a foreground object or a portion of the subject to make it disproportionately large. For example, you might exaggerate [and thus emphasize] an object a person is holding by having him thrust it directly toward the camera, or you might enlarge some feature of a person's face–nose, chin, or forehead–to make a photographic caricature.

Now, select a subject with distinct horizontal or vertical lines in it and tilt the camera to make the lines converge at an exaggerated angle. For example, you might shoot down from a high building, a church tower, or other vantage point to give a dizzy feeling of height, or shoot up at a tall tree to create the feeling that it soars into space.

With both these wide-angle-lens experiments it's important to select subjects in which the exaggeration of perspective serves a purpose. Otherwise, your picture may merely look like a mistake, as if you did not know how to handle the camera and lens properly.

2 Using blur to suggest motion

This project is designed to give you experience in making pictures in which blur imparts a sensation of motion. We want you to practice getting this effect in two ways–by shooting fast-moving objects with a slow shutter and by moving the camera during the exposure.

First, find a good action subject–runners on a track, cars moving along a highway, a ballet class, a basketball game, etc. Your aim in using this technique should be to get just the right degree of blur to impart the sensation of motion. Experiment by taking a number of exposures at different shutter speeds so you can study the results and decide which is most effective. [Keep a record of the shutter speeds you use so you can refer to them when you study the results.]

There are many good subjects–and many interesting approaches. For instance, you might decide to photograph a child just learning to walk. In this case, a slight blur of the hands and arms as the child tries to keep balance might give the feeling you want. Or you might focus sharply on a motionless object such as a rock or shell near the edge of the sea, where the water is in constant motion. By shooting at a slow speed, you could blur the water, but the rock or shell would stand out in sharp focus. Overall blur can be used to register a fast-moving subject such as a car or galloping horse as an abstraction.

After you have made some pictures with this method, experiment with the effects you can get by moving the camera during the exposure. Again, use different slow shutter speeds [1/30, 1/15, 1/5, 1/2 second, etc.] and compare the results. Try moving the camera at

an angle or with a circular or semicircular motion as well as straight up and down and sideways. [Review pages 10 and 11.]

3 Making multiple exposures

Your objective in this project is to reveal more than one aspect of a person or object on the same sheet or frame of film.

Plan the effect you want and use your camera on a tripod so that you can more exactly control the placement of the images during the separate exposures. [Of course, you will have to use a camera that permits multiple exposures. See your camera instruction manual or consult the manufacturer. If it is impossible to make multiple exposures with your camera, you may omit this project. A press, view, or single-lens reflex camera with groundglass viewing is most convenient for multiple-exposure shooting because it enables you to frame and compose more accurately.]

For this project, we suggest that you thoroughly explore a number of different ways of making unusual multiple-exposure photographs. Study the suggestions and illustrations on pages 12 and 13 and try some of them for yourself. You might begin with a simple double exposure. Then you might make another pair of exposures–one in focus and a second out of focus. You also might move the camera between exposures. For example, you might make a close-up of an apple on a tree and then move back to include the whole tree. If your camera has interchangeable lenses, you also might make one exposure with a telephoto and another with a wide angle.

Remember to give each shot somewhat less exposure than normal when putting more than one exposure on the same piece of film. [This is necessary to avoid giving the film too much exposure overall.] Try about one stop less as a starting point for your tests.

4 Diffusing a print

To do this project, first choose a negative which you believe will be enhanced by diffusion–perhaps a shot of a lovely girl, a child, or a landscape. Your goal is to soften the image [overall or in part] to create a romantic, dreamy effect. If you do not have a print of this negative, make an unmanipulated one so you will have it to compare with the diffused images.

Experiment with the diffusion materials mentioned on page 19 plus any additional ones you may think of. Silk stocking, tissue paper, a fine linen handkerchief, vaseline smeared on glass, and crumpled cellophane all can produce interesting diffusion effects. It is a good idea to use the same negative throughout your experimenting so you can compare the effects of the different types of diffusion on the same subject. Also experiment with the variations you can obtain by making part of the exposure through a diffusion material and the rest without.

5 Distorting the image

Our purpose here is to help you discover some of the unusual effects you can get by placing different optical materials in front of your camera lens to distort the image. If you can, use a camera with through-the-lens viewing. It will enable you to see the effect you are getting.

First, make a straight shot of your subject. This will give you something to compare with the various effects you are going to achieve. Then make your distorted shots, using any of the methods or materials suggested on page 22 [diffraction grating, prism, magnifying glass, cut-out cardboard shapes, etc.] as well as any additional methods you wish.

Experiment both with color and black-and-white film. As you have probably noticed in many publications, and on record covers and book jackets, the most exciting and unusual effects are often in color.

Do not send these Home Project pictures to the School. Keep them in your files for reference.

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet. Put all the negatives and prints you made for your Home Projects, with their technical data, in your file for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

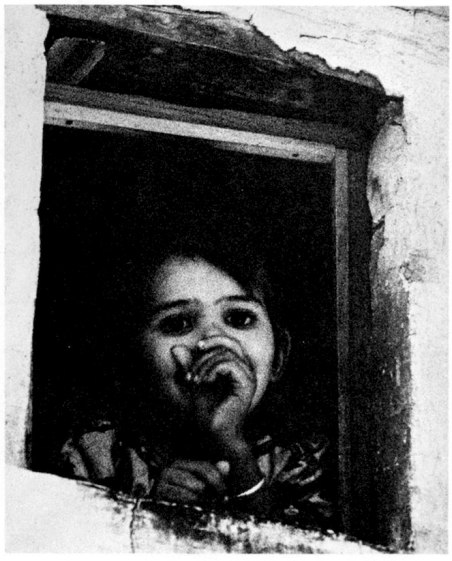
Lesson 20—Experiments in creative photography

Home Project Picture Quiz

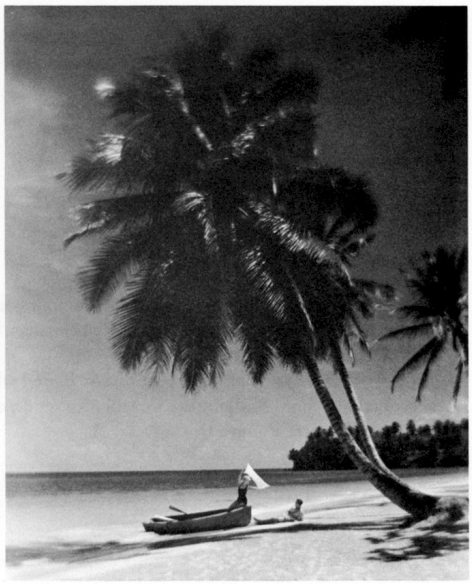
Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this and the previous lessons. Write your answer in the space provided.
Do not send this quiz to the School–keep it, and when we return your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.

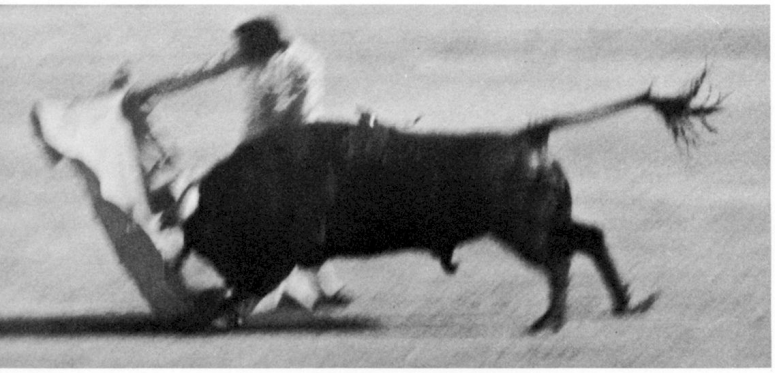
Picture 1 How did the photographer obtain this interesting combination of blur and sharpness?



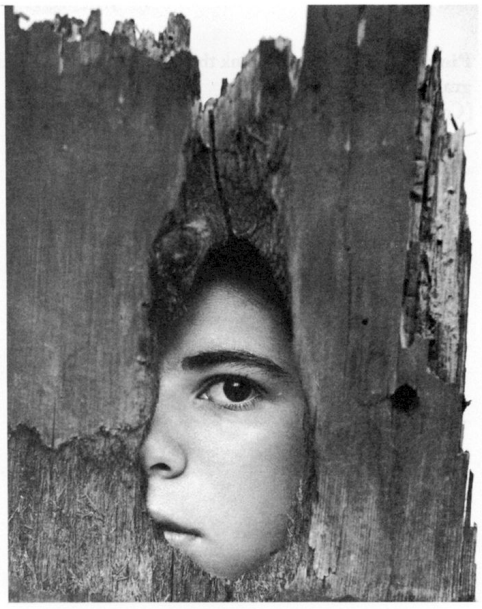
Picture 2 How do you think the photographer gave this picture its grainy effect?
[Courtesy *Vogue*, ©Condé Nast Publications, Inc.]



Picture 3 What camera technique do you think the photographer used to create the dreamy, romantic atmosphere in this picture?



Picture 4 How do you think the photographer achieved the blurred, impressionistic effect in this picture?



Picture 5 What approach to imaginative seeing, demonstrated and discussed in this lesson, does this photograph show?

Famous Photographers Course

Lesson 20—Experiments in creative photography

School Assignment—to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, any device you used for special effects, the type and grade of enlarging paper, and the other technical data you need to fill out the required School Assignment sticker.

There are two *alternate* assignments for this lesson. Do *only one* of them. Use *color-transparency film* for Assignment 26A and *black-and-white film* for Assignment 26B. Complete your assignment with any one of the following, depending on the kind of camera you use:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

Six individual sheets of film [a 12-exposure film pack may be used for the black-and-white assignment, if you wish].

If you choose Assignment 26A you may send in unmounted roll-film or sheet-film transparencies or cardboard-mounted 35-mm color slides. Do *not* send in glass-mounted slides. Select the one picture which you think best fulfills the purpose of the assignment. Put this in a glassine envelope. Also send us the other pictures you shot for this assignment in a separate glassine envelope or envelopes.

If you choose Assignment 26B, make an 8x10 contact proof sheet of all the pictures you shoot. From the proof pictures, select the two you wish to combine in a single print as directed in the assignment. Send us the negatives of all the pictures, a contact proof sheet of these negatives, and one finished 8x10 print.

Alternate School Assignments

Do only *one* of the following two assignments—*either* 26A *or* 26B. Do *not* do both. Choose the subject that is more interesting to you.

Assignment 26A

Purpose: To make an imaginative, offbeat color photograph suitable for use on an album of jazz music. [Use color-transparency film for this picture.]

What you are to do: Spend adequate time working out your picture idea. Make it as fresh and unusual as you can. The picture might be a pure abstraction in colors—the subject unrecognizable but the design suggesting the mood and rhythm of jazz. Or it might be less extreme—a musician, musical instrument, or a jazz band treated in an imaginative, offbeat way. You can distort or exaggerate the colors with filters or with colored gels on your lights, or by any other method you wish. You might combine more than one exposure on the same sheet of film, move the camera during the exposure, use a slow shutter to blur the action, or any other technique.

Strive for a strong composition—one that would show up clearly on a record album. And the total effect of the color and composition should evoke the excitement and fast tempo of jazz music.

Your picture should be composed so that a title and other type can be used on the album as indicated in the accompanying sketch. Plan your picture so that none of the important details will be obscured by the type.

Assignment 26B

Purpose: To make a combination print from two negatives, to be used as an illustration for an article about dreams. [Shoot this assignment in black and white.]

What you are to do: Plan and take photographs for a picture that shows in one print the following two images [1] a person sleeping and [2] what the person is dreaming. [The dreamer himself can appear in the dream part if you wish, but this is not required.]

Be sure you plan this picture carefully. Use models, props, and locations or settings that will get across the point of the picture in a clear, interesting way. You may use a diffusion lens, throw the subject partly out of focus, or employ weird lighting in the dream scene to suggest its unreality. It's a good idea to sketch your composition beforehand, and then use the sketch as a guide when you shoot the two pictures you are going to combine.

If you shoot the dreamer with a pure white background, the white area will be dense and black on the negative. When you print this negative, it will leave an area of your printing paper unexposed. Then you can fill this area with the dream scene. This may be easier than dodging the portion of the picture you want to hold back for the second exposure. [However, you can rely on dodging if you wish.]

We suggest you use the following procedure or some modification of it when you combine your two pictures in one print.

1. Put the negative of the dreamer in your enlarger and adjust the enlarger and easel until you get the composition you want, leaving space on the print for the dream scene. Place a sheet of tracing paper on the easel and mark the outlines of the dreamer so you can use this as a guide when making the second exposure.

2. Focus sharply and make a test strip or print of the dreamer in the usual way. Then expose but *do not develop* the final print. Put this sheet of paper aside in a lightproof box.

3. Put the negative of the dream scene in the enlarger. Using the tracing paper as a guide, adjust the enlarger and easel until the dream scene fills the desired area.

4. Make a test strip or print to determine the correct exposure for the second negative. Take the exposed but undeveloped sheet of printing paper you prepared in Step 2 and place it in the easel, being very careful not to move the easel. Now expose for the second negative and develop the print as usual.

You should experiment before attempting your final print. You'll probably want to work out some way of blending the edges of the two portions of the picture. Dodging with a piece of crumpled cellophane is one good method.

How your work will be evaluated

In evaluating your work for this lesson your instructor will be chiefly concerned with the imagination you show in carrying out the assignment you choose. Of course, he'll also look at the picture from the standpoint of technical proficiency. But in this lesson we want you to try unusual approaches and methods.

Mailing instructions

1 If you did Assignment 26A, select the color transparency you like the best, put it in a protective glassine envelope on which you have stamped or printed your name, and mount the envelope on a mounting board with Scotch tape. [If the color transparency is a cardboard-mounted slide, print your name on the edge of the mount before placing it in the envelope.]

2 If you did Assignment 26B, stamp or print your name on the back of the 8x10 enlargement before mounting it on an 11x14 cardboard.

3 Completely fill out a School Assignment sticker for your assignment photograph. The sticker should contain your *name*, *address*, *student number*, *lesson number*, and *assignment number*, and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of the sticker and attach it to the back bottom edge of the mounting board. If you did Assignment 26B, fill out a sticker for each of the two pictures used. Attach both stickers to the mounting board that holds the finished print. Use the "remarks" space on one of the stickers to describe the two printing exposures you used to make the final print and any other pertinent printing information.

4 If you did Assignment 26A, place the remaining transparencies you shot for this assignment in a protective envelope or envelopes and attach to an 11x14 mounting board. The board should contain your name, student number and assignment number.

5 If you did Assignment 26B, mount your contact proof sheet on an 11x14 board and put your name, student number, and assignment number on the board.

6 Each of your negatives or negative strips for Assignment 26B should be placed in a protective glassine envelope with your name stamped or printed on the envelope.

7 Place your mounted contact prints or extra transparencies in your cardboard lesson mailer with the prints or transparencies *face up*.

8 Place your negatives [in their glassine envelopes] on top of the contact proofs.

9 Place your mounted 8x10 enlargement or mounted color transparency *face down* on top of the other material. *Include a return shipping label filled out completely*.

10 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 21—Special methods

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignments you'll need a camera, a lens shade, a supply of color and black-and-white film, indoor lighting equipment [flash, floods, or spots], a tripod, an exposure meter, a close-up lens, an extension tube or bellows attachment, a notebook, and a pen or pencil. Other items may be required for some of the optional Home Projects or alternate School Assignments. These are discussed in the project or assignment.

Purpose

This lesson and the Home Projects and School Assignments are designed to help you:
1 To become familiar with the special methods of close-up and telephoto photography.
2 To learn ways to plan and photograph nature and "how-to" pictures.
3 To gain experience in copying art work and printed material photographically.

In this lesson we cover a number of special types of photography. We realize you may not be interested in, or have the necessary equipment for, all the methods demonstrated here. Therefore, we have provided some optional Home Projects. Home Project 1 requires a telephoto lens. If you are not able to obtain a long lens, you may omit this project. Home Project 2 requires a zoom lens. Again, if you don't have or are unable to obtain one, you may omit this project.

Home Projects

1 Making a long lens shot

To gain the most benefit from this project you'll need a relatively long lens—say one that is 300 mm or 400 mm long for a 35-mm camera.

Find a good subject—a scene with distant objects that you want to make large. Your goal is to shoot a sharp, clear picture, using your long lens.

Review and follow the advice on pages 10 and 11. Use a tripod, and pick a time of day and weather conditions that will give you the sharpest possible results. Try a number of exposures if you wish, and different compositions of the same subject. Be sure to keep a record of exposure, film, and filters used, etc.

Develop the film, make contacts, choose one or more of the best shots, and make an 8x10 or larger print. Study the print carefully. Did you succeed in getting a clear, sharp picture? Is there any trace of camera motion? Did you focus sharply? Is the subject softened by atmospheric haze? Did you expose correctly?

2 Shooting a sports event with a zoom lens

Arrange to make pictures at a sports event where there is plenty of action and the players move naturally from one side of a field or court to another—as in football, tennis, basketball, etc. Select a shooting position from which you will be able to make a long shot, a medium shot, and a close-up with the zoom lens on your camera. Staying in approximately the same position, take as many pictures as you can, switching from the shortest focal length to the longest your lens allows as the action unfolds before you.

After developing the film and making contact proofs, study them with care. Do your pictures show that you made effective use of the zoom lens in covering action sports from a fixed position? [Review page 11.]

3 Adding a background to a plant or flower

This project is designed to give you experience in controlling backgrounds so the subject stands out clearly.

Select an interesting plant or flower [wild or cultivated] which has a distracting or confusing background. It might be a display of tulips against a border of bushes or low-hanging tree branches, a wildflower in the woods growing amid crowded undergrowth, or Queen Anne's lace by a roadside.

Choose a time of day when the lighting will enhance the plant or flower you have selected. Add a background to separate the subject from its surroundings, making it stand out clearly. As suggested in the lesson, you can use a sheet of blotting paper, construction paper or cardboard to prop up behind the subject. A sheet of paper which is easily rolled up is more convenient for carrying to distant locations.

Take as many different pictures of the plant or flower as possible. Angle the picture so you will have a difference in lighting, thereby changing the tone of the light-colored background.

Develop your film and make contact proofs. Study the results of your shooting. Does the background you chose help make the subject stand out clearly? [Review pages 12 and 13.]

4 Making photographic copies

Doing this project will give you helpful practice in making photographic reproductions of continuous-tone copy and line copy.

Select one of your own photographs to copy for the continuous-tone subject and a blueprint or page of printed type for the line copy.

The print may be photographed on any slow or medium-speed black-and-white film you normally use, or you can use one of the special films for continuous-tone copying listed in the miscellaneous section of your Technical Manual. For the blueprint or printed page, use a slow, thin-emulsion film or one of the special high-contrast films for line copying listed in your Technical Manual. You may use a horizontal or vertical copying setup. For copying the blueprint, a red filter is desirable.

Place your lights so that the surface of the item you are copying is evenly lighted. Avoid any glare, hot spots, or reflections. Don't forget to make any necessary exposure adjustments for lens extension, reciprocity failure, and filter factor. It's a good idea to bracket your exposures—a stop over and under with regular black-and-white film, and a half stop over and under with a special high-contrast film.

Develop the film [first reviewing the advice on developing given in the lesson]. Make a good print from the best negative of each copy. Does the copy of the print closely follow the original in tones and contrast? Is the copy of the blueprint or type crisp and clearly defined? [Review pages 26 through 31.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignments described on the yellow sheet. *Remember:* Put all the pictures you made for your Home Projects, with their technical data, in your files for future reference.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 21—Special methods

Home Project Picture Quiz

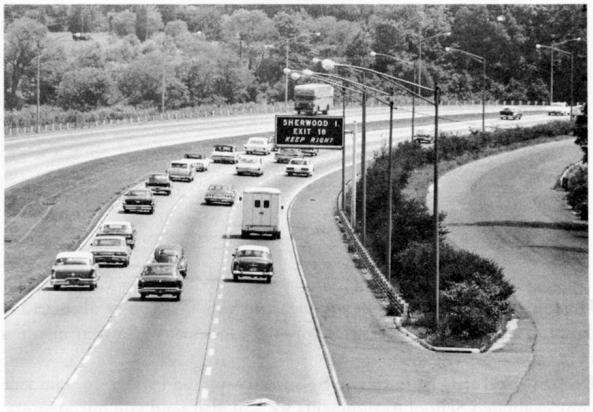
Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the space provided.

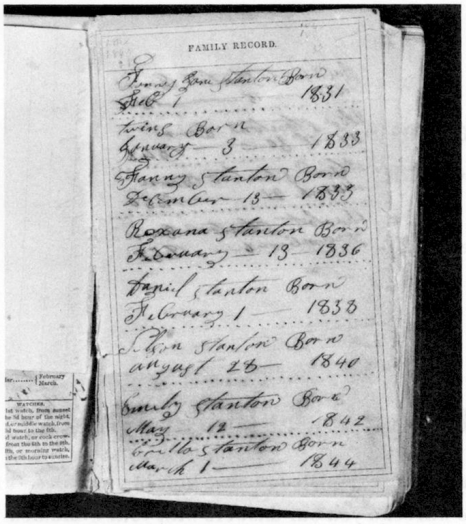
Do not send this quiz to the School—keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.

Pictures 1A and 1B Which of these pictures of a macaw do you think is better, and why?

Picture 2 You have been assigned to photograph this chessman for a book jacket illustration. Using a twin-lens reflex camera, this is as close as you can focus. How would you solve the problem of obtaining a larger image of the chessman at the time you take the picture?



Picture 3 What film would you have used [and why] to make this 300-mm telephoto shot of a superhighway? What filter, if any, would you have chosen? Are there any special exposure methods you might have employed?



Picture 4 You are required to make as legible a copy as possible of a page in an old record book. The lettering is in faded blue ink on yellowish paper with yellowish-brown stains showing through. What filter would you choose to accomplish your purpose?

Picture 5 This miniature still life was not made on the beach in bright sunlight but in the photographer's studio. What light source do you think he used?

Picture 6 This how-to photograph shows the "shoe shine" method of sandpapering to round off edges. Does the picture make its point clearly? Has the photographer used lighting, camera angle, and composition effectively?

Famous Photographers Course

Lesson 21–Special methods

School Assignments–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below. For each picture, keep a record of the film, aperture, and shutter speed used, and the other technical data you need to fill out the required School Assignment stickers.

You are to do two assignments for this lesson–Assignment 27 and *either* Assignment 28A *or* 28B. Use *black-and-white* film for Assignment 27 and for 28B. If you choose to do Assignment 28A, use *color transparency film*. Complete *each* of the two assignments you do with any one of the following:

One roll of 120, 620, or 127 roll film, *or*

One 20-exposure roll of 35-mm film, *or*

Six individual sheets of film [a 12-exposure pack may be used for black-and-white assignments, if you wish].

After you have exposed the black-and-white film, develop it and make contact proofs. For Assignment 27, select the one frame you think best carries out the purpose of the assignment, and make an enlargement on 8 x 10 paper. For Assignment 28B, you'll need to make *three* finished enlargements.

If you choose to do Assignment 28A, you may send in unmounted roll-film or sheet-film transparencies or cardboard-mounted 35-mm color slides. Do *not* send in glass-mounted slides. Select the one picture you think is best and put this in a protective glassine envelope. Also send us the other pictures you shot for this assignment in a separate envelope or envelopes.

Assignment 27

Purpose: To demonstrate your ability to take a good close-up photograph in black and white.

What you are to do: Select a number of interestingly shaped small objects that have a logical relationship–for example, shells and pebbles; matches and a pipe or cigarette; a slice of bread, a piece of cheese, and a knife; chessmen; toy soldiers, etc. Arrange them to make an interesting still life and photograph them close up, using a close-up lens, extension tube or tubes, or accessory bellows, or by extending the bellows of a press or view camera. The picture *must* be made at a closer-than-normal shooting distance.

We suggest that you review pages 4 and 5 of the lesson on still-life photography as well as pages 4 through 9 of this lesson before starting to work. You may use any method of lighting that is appropriate for the mood and effect you want. We'll be looking to see how effectively you dramatize your subject by a very close viewpoint, and also how good the technical quality of the picture is. Be particularly careful to avoid camera or subject movement, and to focus carefully–your depth of field will be relatively small at a close shooting distance. Be sure that the area you want sharp really is sharp. Also remember to compensate, if necessary, for bellows extension and reciprocity failure.

Alternate School Assignments

Do only *one* of the two following assignments–*either* 28A *or* 28B. Do *not* do both. Choose the subject that appeals to you more or is more readily available to you.

Assignment 28A

Purpose: To show your skill in taking a nature picture outdoors in color.

What you are to do: Select a good nature subject–a bird, a wild-flower or other plant, an animal, an insect, etc.–and make a good color photograph of it. You should shoot on location, with the subject in its natural surroundings. However, you can add a plain background if it's convenient and you feel it will help make the subject stand out.

Showing the subject in adequately large size often is a problem in nature photography. As we pointed out in the lesson, you'll probably need to use a long lens for pictures of birds and animals, and close-up techniques with small subjects. Strive to get a clear, readily identifiable picture of the subject you have chosen. However, don't be satisfied with merely making a snapshot of it. Try to shoot a well-lighted, well-composed picture that reveals the beauty or interesting form of the subject, and the character of its immediate surroundings. If you can show natural activity–a bee clinging to a flower, an animal drinking, a bird feeding its young, etc.–this can greatly add to the picture's appeal and authenticity. It may help to imagine that you are going to show the picture to somebody who has never seen the subject. What is most interesting, beautiful, or strange about the subject that you want to convey? Try to get this across strongly in your picture.

Assignment 28B

Purpose: To demonstrate your ability to make a series of how-to photographs in black and white.

What you are to do: You have been assigned to make a series of *three* pictures to illustrate "Tips on Driving Nails" for a do-it-yourself magazine. The editor has supplied you with the following text:

Here are some good nailing methods that should be a part of every home craftsman's working habits in carpentry. These

methods will insure that you split less wood, use fewer nails, and construct your work more strongly.

1. Hold the hammer close to the end of the handle.
2. Don't try to drive the nail home with just one blow, or with a great number of small taps. A few strong, well-directed blows should do it.
3. Don't place nails too close to the edge of the wood–you may split it.
4. Don't nail into knots–you may bend the nail.
5. When driving a row of nails, don't put them in a straight line but stagger them–this will make a stronger job.
6. If you are working in very hard wood, drill a starter hole smaller than the nail and not as deep as the nail itself will go.
7. To make a nail easier to drive, rub it with a little soap.
8. For a neater job, drive the head of each nail below the surface of the wood with a nail set.

Select the three points that you feel lend themselves best to illustration. Shoot one picture for each of these three points, paying particular attention to the background, lighting, and composition. Be sure the details you want to show come across very clearly. Review pages 18-21 and adapt any of the methods demonstrated there.

How your work will be evaluated

In evaluating your work for this lesson your instructor will be especially concerned with how well you have mastered the special methods taught in this lesson and applied them to fulfill the purpose of each assignment.

Mailing instructions

1 Stamp or print your name on the back of each 8x10 enlargement before mounting on 11x14 boards. [Three enlargements are required for Assignment 28B.]
2 If you did Assignment 28A, place the color transparency you've chosen as best in a protective glassine envelope with your name stamped or printed on it, and tape the envelope to a mounting board. If the transparency is a mounted cardboard slide, be sure your name is printed on the edge of the mount.
3 Fill out a School Assignment sticker for each mounted enlargement and for the color transparency. Each sticker should contain your *name*, *address*, *student number*, *lesson number*, and *assignment number*, and as much of the requested technical data as you can supply. Draw an accurate lighting diagram on the back of each sticker and attach to the back bottom edge of the mounting board. [If you did 28B, indicate on each sticker which "how-to" point you are illustrating.]
4 Mount your contact proofs on 11x14 mounting boards and put your name, student number, and assignment number on the boards.
5 If you did Assignment 28A, put the extra transparencies you shot for this assignment in a protective glassine envelope and attach the envelope to a mounting board. Put your name, student number and assignment number on the board.
6 Each of your negatives or negative strips should be placed in a protective glassine envelope with your name stamped or printed on the envelope. Send us *only* the negatives that pertain to the assignments.
7 Place your mounted contact proofs [and mounted extra color transparencies if you did 28A] in your cardboard lesson mailer *with the prints face up.*
8 Place your negatives [in their glassine envelopes] on top of the contact proofs.
9 Place all your mounted finished pictures *face down* on top of the other material. *Include a return shipping label filled out completely.*
10 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 22—Professional procedures

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignments you need a camera, a supply of black-and-white film, darkroom equipment for developing film and making enlargements, Farmer's Reducer, chromium intensifier, tools and materials for negative retouching [see detailed list on page 9], materials for mounting and flapping, a light box, potassium bromide, a notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignments have been designed to help you:
1 To become familiar with some advanced darkroom and studio methods.
2 To gain practice in mounting and displaying your photographs in a neat, professional manner.
3 To learn the basics of negative retouching.

How to get ready

You must develop good craftsmanship in all areas of photography if you want to achieve the high standards that professional work demands. We suggest that you prepare for your work on this lesson by giving your working procedures in the studio and the darkroom a thorough review. Is all your equipment in top condition? Is there anything that needs to be repaired? Is there anything essential you should add to your equipment? Do you have a place for everything and habitually keep everything in its place?

At this point, as you are approaching completion of your Course, make up your mind to change and improve any careless or inefficient work habits you may have acquired. Determine to carry out every step of picture-taking with care and precision so you get truly professional-looking results.

Home Projects

1 Evaluating negatives by inspection

The purpose of this project is to familiarize yourself with the appearance of a partially developed film by dim safelight illumination so that you can appraise the contrast and density of the negative by inspection. We suggest that you use sheet film for your first experiments as it is much easier to evaluate than the smaller-size roll film or 35-mm film.

Make some test shots, indoors or outdoors, that give you a number of over- and underexposed as well as normally exposed films. We suggest you make one exposure at three stops over the meter reading, the next one at the normal setting, and a third at three stops underexposed. This will give you enough range so you can readily see the difference between them during development. Mark the film holders so you can later identify which is which.

After you have set up your darkroom for developing by inspection, turn out the room lights and allow a few minutes for your eyes to adjust to the dim illumination of the safelight. Take your normally exposed film and proceed as you generally would but set your timer for the halfway point of normal developing. When the buzzer goes off, take the film out of the developer and inspect the emulsion surface quickly—not more than a second or two—to evaluate contrast and density. Reset your timer and then make another inspection just before the time is up.

After the film has been fixed and washed, you can examine it by room light. Repeat the process with your underexposed and overexposed film. [Review pages 4 and 5.]

Note: You can follow a similar procedure with roll or 35-mm film. Shoot three separate rolls of the same subject—one three stops over, one normal, and one three stops under. Develop each roll separately by inspection, as in the procedure above.

2 Printing from a negative that is too contrasty

Doing this project will give you helpful experience in making an acceptable print from a negative that is too contrasty.

Choose an overly contrasty negative from your file. If you have tried to make a print from this negative, consult your notes regarding the grade of paper used and then try a softer-contrast paper or filter. If you have not printed the negative before, make a test strip and then choose the paper grade or filter you think will give the best print.

In order to gain as much experience as possible, we urge you to try all six methods of reducing contrast given in the left-hand column of page 6. After your prints are dry, you can compare the results obtained by the various procedures.

3 Printing from a negative that is too flat

This project is designed to give you experience in making an acceptable print from a low-contrast negative.

First, choose a negative that is flat. Starting with a high-contrast grade of paper or a high-contrast filter, try all of the methods of improving the contrast of a flat negative, as described on pages 6 and 8. Compare your finished prints [one print from each method] after they are dry.

4 Using Farmer's Reducer

Your aim here is to improve a negative that's too dense by treating it in Farmer's Reducer.

Choose a negative which has been badly overexposed and/or overdeveloped. It should be one which is much too dense to print well. For comparison purposes, first make the best possible print with the untreated negative.

Arrange a working area in the darkroom with two trays–one with running water. Use a white tray for the reducing solution so you will be able to see the action as it takes place. While the negative is soaking [if it is dry], mix the reducing solution. You can use a packaged Farmer's Reducer or mix your own as described on page 7. Immerse the negative in the solution and agitate the tray often so the negative will not have a streaked or mottled appearance. After the negative has been in the solution for ten minutes, take it out and rinse it with running water. Now, wash the negative thoroughly and dry it as you usually do. After it is dry, make a print on normal paper. How does this print compare with the one made with the untreated negative? [Review pages 6 and 7.]

5 Using chromium intensifier

Our purpose here is to help you become familiar with the use of chromium intensifier in treating a negative that is too thin.

Select a negative that is very thin and flat, but with enough metallic silver deposit so the density and contrast may be increased with the use of the intensifier. Make the best print possible before you start the intensification.

Set up the darkroom with the trays, solutions, etc., as described in the lesson. Remember, if you are working with a dry negative, it must first be soaked in water for ten minutes. Then you can intensify your negative by following the instructions on page 8. After the negative is thoroughly dry, make a new print. Does this print have improved contrast and range of tones when compared with the previous one?

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignments described on the yellow sheet. *Remember:* Put all the prints you made for your Home Projects, with their technical data, in your files.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

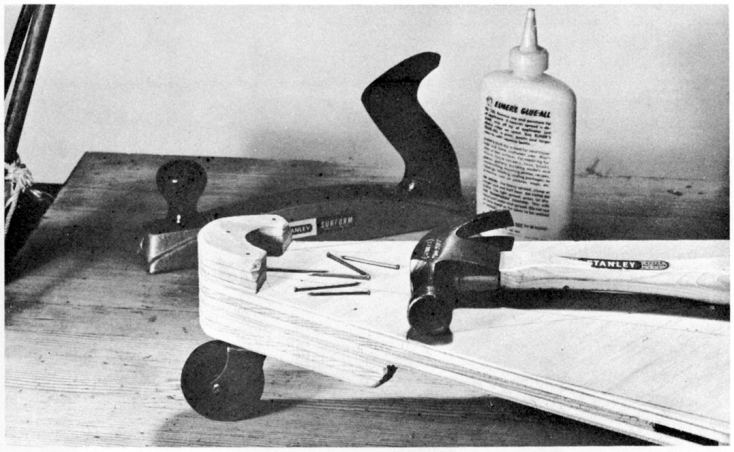
Lesson 22—Professional procedures

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignments.

This quiz is designed to help you measure how well you've absorbed the information given in this and previous lessons. Write your answers in the spaces provided.

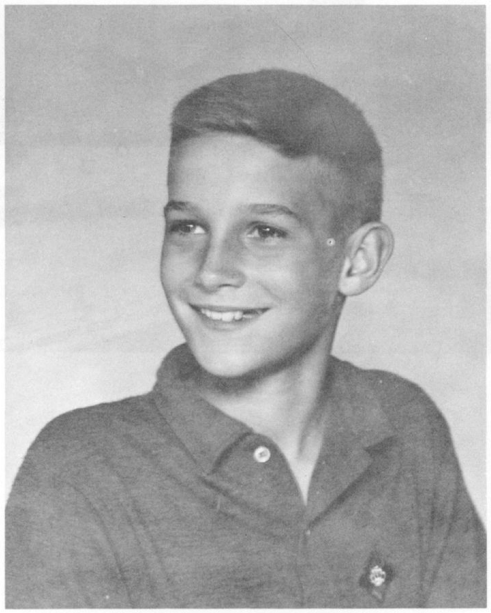
Do not send this quiz to the School—keep it and when we send you your evaluated School Assignments we will also send you our answers to this Home Project Picture Quiz.



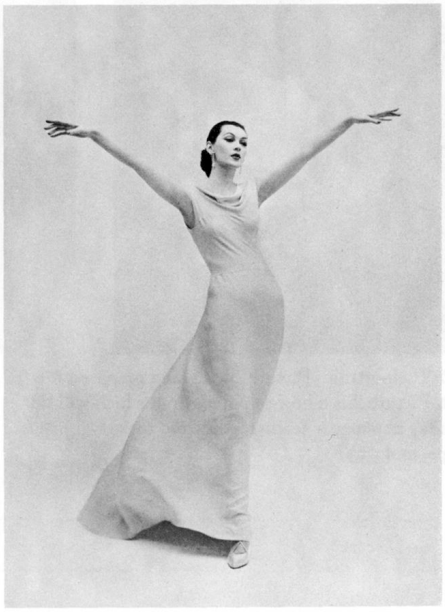
Pictures 1 and 2 The portrait [Picture 1] is being prepared for delivery to a client. Picture 2 is a how-to photograph which will be published in a Sunday newspaper feature. Which of these two prints might you ferrotype, and why?

Picture 3 Describe four ways you might mount this photograph for display in your home.
[Courtesy *Life* magazine, ©Time, Inc.]

Picture 4 Assume you want to produce a high-key print like this one, with a pure white background. In making the print, you find that you have difficulty getting the face tones dark enough without having some tone show up in the background. What might be a good way to eliminate the background tone?
[Courtesy *Vogue*, ©1960, Condé Nast Publications, Inc.]



Picture 5 You have a thin, flat negative. The best print you can make, even by using concentrated developer and high-contrast paper, looks like this. It is important that you make a better print. What would you do to accomplish this?



Picture 6 If you were assigned to make a white-on-white fashion shot like this–admittedly a difficult subject–what basic precaution would you take to insure getting a usable negative?
[Courtesy *Harper's Bazaar*]

School Assignments—to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignments. Carefully follow all the directions and procedures given below.

You are to do *two* assignments for this lesson—Assignment 29 and *either* Assignment 30A *or* 30B.

For Assignment 29, you are to send us one trimmed 8x10 print mounted on an 11x14 mounting board with a flap.

If you decide to do Assignment 30A [on negative retouching], we want you to send us *two* enlargements on double-weight 8x10 paper—one a straight print from the unretouched negative and the second a print from the same negative after retouching. You also must send the retouched negative.

If you choose Assignment 30B [on using ferricyanide], we want you to send us *two* enlargements on double-weight 8x10 paper—one a straight, untreated print and the second a print from the same negative but with ferricyanide treatment, as explained in the assignment.

Assignment 29

Purpose: To show your ability to mount and flap a finished print in a neat, professional manner.

What you are to do: Select one of your pictures that you particularly like from your file of Home Project negatives or elsewhere—and make the best print you can on double-weight 8x10 paper. Trim off any margins and, using rubber cement or dry-mounting tissue, mount the trimmed print on an 11x14 mounting board. Leave equal margins on left and right and have approximately twice as wide a margin on the bottom as on the top. Spot the print and flap it.

If you have never mounted a print before, we suggest you practice on some extra prints before going ahead with the finished assignment. [Review pages 20 to 22.]

Alternate School Assignments

Choose only *one* of the following two assignments—*either* 30A *or* 30B. Do *not* do both.

Assignment 30A

Purpose: To demonstrate your ability to retouch a 4 x 5 portrait negative.

What you are to do: This project requires a portrait taken on 4 x 5 film. You may use a negative from your file or you may shoot a portrait on 4 x 5 film especially for this purpose.

First make a straight 8x10 enlargement on double-weight paper from the unretouched negative. Study the print carefully to determine what kinds of retouching might improve the picture, so as to please the subject. Are there any harsh highlights that need to be darkened, lines and wrinkles that should be softened, spots and blemishes that should be removed? Use the print as a guide when you work on the negative. This print is to be sent in as part of the assignment.

Using an etching knife, retouching pencil or pencils, and retouching dyes, improve the negative as much as you consider necessary to produce a good professional portrait. Work slowly and carefully, and don't overdo the retouching. [Review pages 9 through 12.] If you have not attempted negative retouching before, spend some time practicing with extra negatives.

When you have finished retouching the negative, make another 8x10 print on double-weight paper from it and spot this print. Send us the two prints plus the retouched negative.

Assignment 30B

Purpose: To show your ability to use ferricyanide to make a good display print.

What you are to do: Select a negative that will give you a print that can be enhanced by ferricyaniding—a print in which you want to have sparkling highlights and strong blacks. Make a good-quality straight print on double-weight 8x10 paper and put this aside.

Next, make a second print on double-weight 8x10 paper, this time a little darker than normal. Treat the print in a dilute ferricyanide bath as demonstrated on page 14. Don't overdo the ferricyanide treatment. Your goal should be to obtain a print with a good range of tones from rich black to a few pure white highlights. [You may need to make more than one print before you achieve a satisfactory result.]

You are to send us your untreated enlargement as well as your finished, ferricyanided enlargement.

How your work will be evaluated

In evaluating your work for Assignment 29, your instructor will chiefly be concerned with the neatness of your mounting and flapping and the overall quality of the work.

In evaluating Assignment 30A or 30B, he will be looking to see how effectively you apply the methods of negative retouching or print ferricyaniding to improve the picture without making the treatment too obvious.

Mailing instructions

1 Print your *name, address, student number, lesson number,* and *assignment number* on the *back* of the mounting board used for Assignment 29.

2 If you did Assignment 30A, follow this procedure:

Stamp or print your name on the back of each of the two 8x10 enlargements before mounting them on the 11x14 boards.

For each enlargement, fill out a School Assignment sticker. Be sure to include your *name, address, student number, lesson number,* and *assignment number*. The only technical information necessary is the printing data. Indicate, next to "Remarks," which print is from the unretouched negative and which is from the retouched negative. Attach each sticker to the back bottom edge of the correct mounting board.

Place the retouched negative in a protective glassine envelope with your name stamped or printed on it.

3 If you did Assignment 30B, follow this procedure:

Stamp or print your name on the back of each of the two 8x10 enlargements before mounting them on the 11x14 boards.

For each enlargement, fill out a School Assignment sticker. Be sure to include your *name, address, student number, lesson number,* and *assignment number*. The only technical information necessary is the printing data. Indicate, next to "Remarks," which print is untreated and which received ferricyanide treatment. Attach each sticker to the back bottom edge of the correct mounting board.

4 Place your mounted enlargement for Assignment 29 *face up* in your cardboard lesson mailer.

5 Place the protective envelope containing your negative [if you did 30A] on top of the enlargements. *Include a return shipping label filled out completely.*

6 Place your mounted prints for Assignment 30A or 30B *face down* on top of the other material.

7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880

FP

Famous Photographers Course

Lesson 23—Basic moviemaking

What you will use for these Home Projects and School Assignments

To do the Home Projects and School Assignment you need an 8- or 16-mm movie camera [interchangeable or turret lenses or a zoom lens is desirable but not essential], a supply of black-and-white or color film, an exposure meter, a tripod, floods and spots, light-stands, reflectors, a projector, editing tools and materials [see list on page 28], a notebook, and a pen or pencil.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:

1 To learn the basic methods of moviemaking.

2 To gain experience in planning and shooting simple, story-telling movies.

3 To become familiar with the basic techniques of editing a movie film.

How to get ready

One of the best methods of preparing yourself to do this and the following lesson and to heighten your understanding of moviemaking is to watch good movies —from the past as well as the present—on theater screens and your television set. Consciously look for the shooting and editing techniques used in the film, the lighting, composition, camera angles, methods of achieving smooth continuity, ways of intensifying the emotional effect of the movie, the relative length of various types of shots, etc.

Studying films will help you become more aware of the beauty and excitement of motion and give you ideas you can adapt for your own films. Make a habit of observing the wonderful possibilities for movies all around you—a child dancing to an imaginary tune, a row of feet shuffling through a subway turnstile, a train hurtling past a crossing, waves slapping against rocks, the flow of traffic, the bustling activity of a shopping center or a country fair —all of these, and many more, can be the raw material for good movies.

It's also vital that you understand the importance of editing, and gain experience in doing this work. The roll of film that comes back from the processor is not a finished movie. You must screen it, cut out undesirable footage, and perhaps rearrange the sequence of scenes into the most effective story-telling order. Don't shirk this vital aspect of moviemaking. Good movies are the result of skilled, imaginative editing as much as brilliant photography.

Don't attempt to make a finished film with smooth continuity for the projects. Choose a number of subjects and shoot just enough film on each to familiarize yourself with the different methods in the projects. Screen the films carefully and with a critical eye to see what you did right and where you need improvement. Only when you feel you've mastered the basic techniques should you plan and shoot your complete film for the School Assignment.

Home Projects

1 Panning the camera

Your objective here is to gain experience in making all three types of pan shots—action, information, and story-telling.

For the action pan, choose a moving subject you can follow with your camera—a basketball game, a swimming race, a child on a tricycle, etc. Start with an oblique-angle shot that shows the subject in a three-quarter view at the far left. Keep the subject centered and follow it as it moves in front of you and off to the other side. If possible, it's a good idea to hold the camera still for a few moments at the start of the shot and again at the end. For example, with a swimming competition, you might begin with the contestants lined up at the edge of the pool, then pan with them as they move down the pool, and hold at the end of the pool as the race ends.

For an information pan, choose an interesting and appropriate subject—a striking panoramic view, a group of children intently listening to a story, the façade of a large building, a row of spectators at a ball game, etc. Start the pan with a still shot of a few seconds' duration and then *slowly* pan across the subject and end with another still shot. If possible, choose a shooting position that enables you to make a left-to-right pan.

For the story-telling pan, use your imagination in finding a good subject—one in which you can show an action and a reaction, or cause and effect. For example, you might show a small boy's grinning face and then pan to a fish he's caught, or you might pan from a shot of a baseball player sliding safe to home plate to a group of

cheering spectators.

Review pages 16 through 18. Remember to pan slowly [you'll see why this is vital when you screen your footage], to keep your camera level, and to rehearse the pan whenever possible so you begin and end it smoothly and with good shots. For comparison, we suggest that you do at least one of these pan shots two ways: [1] with the camera on a tripod and [2] hand held. You'll probably find that the tripod pan is much steadier and smoother. Always use a tripod when you can.

2 Tilting the camera

This project is designed to give you experience in making tilts–down-to-up and up-to-down.

Select some appropriate subjects–subjects that lend themselves to being shot from the top down and vice versa. For example, you might show a flag at the top of its mast at sunset and follow the flag down as it is lowered, ending with a shot of it being folded and put away. For a down-to-up tilt, you might show a small child looking up at a tall building, and then tilt the camera to show the building itself.

Apply your experience in making pan shots. Tilt slowly and smoothly, and be sure you know where you want to start and to end. Practice first without exposing film until the motions become familiar. [Review page 19.]

3 Making a dolly or zoom shot

Select a situation and location where you can dolly the camera or zoom your lens toward or away from the subject or center of action while the camera is running. For instance, you might make a short sequence of two boys assembling a model plane or car. You could start with a relatively long shot of the two children completely absorbed in their work and then zoom or dolly in for a close-up of the model.

The dolly or zoom shot should be done smoothly and evenly, avoiding abrupt starts and stops. With the dolly shot, your viewers shouldn't be overly conscious of the camera movement. With the zoom shot, as a general rule, you should proceed as for the dolly, leading your viewer into the scene gradually. Unless you are very sure that a fast zoom-in or zoom-out will give you dramatic impact, don't use it. [Review pages 20 and 21.]

4 Matching the action

Our purpose here is to familiarize you with the technique of tying the end of one action shot to the beginning of the next so the action seems to be continuous.

Select a subject and a situation where you can control the action by having it repeated; for example, it might be a person playing golf, badminton, basketball, etc. Shoot a long or medium long shot of the subject and then shoot a close-up of the subject performing the same or similar action so the movement will appear to be continuous from one shot to the next. Be sure that the movement in the first shot slightly overlaps that in the second. Remember: For smooth continuity, the position of the subject in the first frame of the second shot should be approximately the same as that in the last frame of the first shot.

Shoot as many different matching action shots as you can. They are important material for our later project on editing, where you will splice these shots so they flow together smoothly. [Review page 23.]

5 Making cutaway, cut-in, and contrast shots

These are valuable kinds of shots for good motion-picture continuity, and you should practice making them so you can use them effectively in your movies.

For the cutaway, first select a subject. Then look for some detail, object, or activity nearby that is related to the subject. Shoot a take of the subject, and then one of the related activity. One example–you might show a child learning to ride a two-wheel bike, and cut to a shot of a proud but anxious parent coaching the child from the sidelines.

For the cut-in shot, you move in for a close-up of some detail within the main action. For example, you might show a woman cutting roses, then move the camera in or zoom in for an extreme close-up of her hands and clippers as she cuts a particularly lovely flower.

The contrast shot deliberately strikes a jarring or discordant note. It's a visual jolt that often can be useful in emphasizing some point in your story. For example, cutting from a close-up of somebody's hands throwing a beach ball to a close-up of the same hands throwing a snowball can quickly establish the passage of time and a change in season.

Shoot a number of takes of all three types of shots, and view them carefully. [Restudy pages 24 and 25.]

6 Editing your film

Use any of the material which you have shot for the other Home Projects as the raw material for your editing practice, or any other films you may have and wish to practice with.

An essential of editing is good organization. Get all your material and tools together in a convenient working space. [Use the checklist on page 29.] Then you can efficiently carry out the three stages of editing–screening, rough cutting, and fine editing. Follow the illustrations and directions on pages 28 through 31.

In doing your Home Projects you'll probably shoot a good deal of unrelated material which can't be assembled into a coordinated and well-developed story. However, you can treat each sequence of shots as a little story in itself. Cut out different sequences and then reassemble them, making sure you have smooth, strong splices. For example, take your matched-action footage and try to combine the shots for smooth transition. Try changing the length and pacing of various takes and then study the result when the film is projected.

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 23—Basic moviemaking

Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the space provided.

Do not send this quiz to the School–keep it and when we return your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.

[All photographs courtesy St. John's University]

Pictures 1A, 1B, and 1C Here are three frames from a basketball game sequence. One is an overall shot of the action, one a cut-in, and one a cutaway. Identify each type of shot and explain the purpose of each.

A.....

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B.....

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C.....

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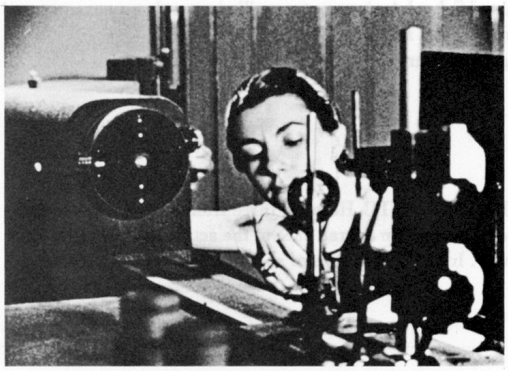
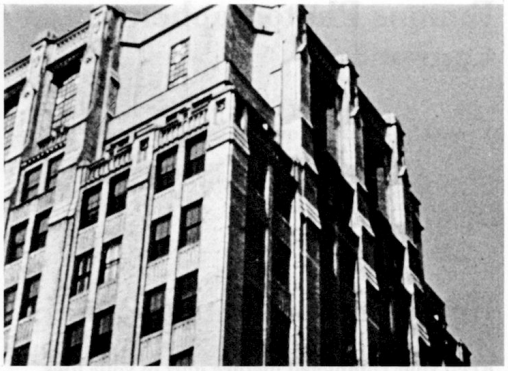
A



B

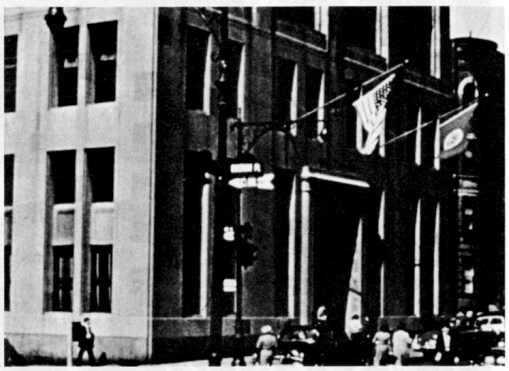
C

Pictures 2A, 2B, and 2C Which of the five basic types of shots are illustrated and what typical uses of them are demonstrated?



A

B



C

Pictures 3A, 3B, and 3C What type of camera movement is shown by these frames? When would you use it?

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each take, keep a record of the film, aperture, frames per second, lighting, and other technical data you need to fill out the required School Assignment sticker.

You may use black-and-white or color movie film. The assignment may be shot on reversal or negative film, but only a *positive* may be sent to the School for evaluation. Complete this assignment with any one of the following, depending on the camera you use:

One or more rolls or magazines of 8-mm film *or*
One or more rolls or magazines of 16-mm film.
Do *not* use 35-mm movie film.

Note: You may shoot as much film as you think necessary to fulfill the requirements of your story. *However, the final edited film must not exceed 50 feet.*

After you have decided on your story, prepare a story treatment and a shot list, which you are to follow in the filming. When your processed film is returned, screen the raw material and edit it to the 50 feet you think best carries out the purpose of the assignment.

You are to send us the following items:

1 Fifty feet of *edited* film.
2 Your story treatment.
3 The shot list you prepared for the film.

Assignment 31

Purpose: To demonstrate your ability to make a planned, well-edited short motion picture.

What you are to do: Shoot a 50-foot movie on any *one* of the following three subjects: Saturday is for shopping; water; children's games.

You may shoot the movie on color or black-and-white film, using indoor and/or outdoor settings and any lighting you wish. Shoot the film at standard silent speed [16-18 frames per second] except for any slow- or fast-motion sequences you may include. Choose props, a location, and actors that are readily available. [You may find that you need additional sequences or must reshoot a portion of the film.] Spend the time necessary to do a good, professional job. However, set yourself a reasonable schedule and keep to it.

You may use any approach that appeals to you and that seems appropriate for the subject you have chosen. For example, if you choose "Saturday is for shopping," you might do a realistic, documentary-style film of activities at a local shopping center, or you might work out a humorous story about a woman who goes into a shop to buy hats, tries on many styles, can't make up her mind, and goes out with the same hat she wore coming in. A film on "water" could be done in impressionistic, even abstract style, with close-ups of ripples as a stone is thrown into the water, slow-motion footage of waterfalls or ocean breakers, unusual reflections in a mud puddle, etc. "Children's games" might be done as a narrative film about the problems a mother has finding something for her children to do on a rainy day, or it could be a lovely study in motion, with the camera revealing the graceful and amusing action of children running, skipping, jumping rope, climbing a tree, etc. There are almost limitless possibilities for interesting short films in each of the three subjects for this assignment.

Give your film some thought. It's a good idea to spend some time exploring the location you plan to use and observing the activity you may include. Jot down in a notebook any ideas you have for good shots, camera angles, lighting, etc. Then work out a story treatment, as explained on page 10. This needn't be long or elaborate–a brief outline of the main action will do. Save this story treatment–you need to send it to us with the finished film. It will help us evaluate how well you put your ideas into final form.

Next, work out a detailed shot list to guide you in your actual shooting. [See page 11.] Save the shot list, too–it must be sent in with your assignment.

In shooting the film, pay particular attention to getting a good variety of camera angles, and to using long shots, medium shots, close-ups, and extreme close-ups to tell your story in a clear, interesting way. Strive for smooth continuity and effective transitions. You may use zooms, pans, or tilts if they are helpful. Don't overdo them, however. With these techniques, a little bit usually goes a long way. Make a note of the technical data for each take when you shoot it–you'll need this information for the School Assignment sticker.

We'd also like you to set up and shoot a title for the film, using any of the methods suggested on pages 34 and 35 or a method of your own.

Take as much care with your editing as you do with your planning and shooting. Eliminate any faulty footage, rearrange scenes if necessary to get the most effective sequence, and shorten any scenes that run too long. *Also splice the leader and a title onto the front of the film.* The final, edited film should be 50 feet long.

How your work will be evaluated

Although you have complete freedom in the style and approach you use in this assignment, we do expect to see more than just a collection of motion-picture "snapshots." We want you to plan your film

carefully, and to shoot and edit it so the final result has good continuity. One scene or image should relate in a logical way to the next. In criticizing your work, we'll be particularly interested in how effectively you apply the basic moviemaking methods demonstrated in the lesson. And we'll also be concerned with how successfully you carry over to movie work the knowledge of lighting and composition you have acquired in your still work.

Before mailing your assignment to us, read the instructions on preparing and mailing your movie film and written material.

Mailing instructions

1 Be sure you stamp or print your name and student number on the leader at the start of your film before placing it in a protective metal film can or protective cardboard box [such as the one in which your processed film was returned to you].

2 Print your name, student number, and assignment number on a gummed label or piece of paper and attach it to the can or box. Tape this can or box to an 11x14 mounting board.

3 Fill out a School Assignment sticker for the film, using only the data that applies to motion-picture photography. If you shot a number of scenes with different lighting and exposure, identify each scene briefly and then list the data for it, and provide lighting diagrams, using the back of the sticker. Attach another sheet if you need more room. The sticker should contain your *name*, *address*, *student number*, *lesson number*, and *assignment number*, and should be attached to the back bottom edge of the mounting board.

4 Be sure that you have included your story treatment and shot list, and that you've put your name, student number, and assignment number in the upper right-hand corner of each page.

5 Place your story treatment and shot list in your cardboard lesson mailer. *Include a return shipping label filled out completely.*

6 Place your mounted film can or box on top of the other material.

7 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:

Famous Photographers School, Westport, Conn. 06880

Famous Photographers Course

Lesson 24—Moviemaking for television

What you will use for these Home Projects and the School Assignment

To do the Home Projects and School Assignment you need an 8-mm or 16-mm movie camera [interchangeable lenses, a lens turret, or a zoom lens is desirable], a supply of black-and-white or color movie film, an exposure meter, a tripod, filters as needed for special effects, indoor lighting equipment, editing and titling equipment, a copying setup [for Assignment 32B], notebook, pen or pencil.

Purpose

This lesson and the Home Projects and School Assignment have been planned to help you:

1 To gain experience in the kind of thinking, seeing, and shooting that makes good television films.

2 To familiarize yourself with some easily achieved special effects and how they are used.

3 To train yourself in creating movies from stills and in the application of animation techniques.

How to get ready

Preparation for this lesson should include a number of hours in front of a television screen, studying and analyzing. Include all types of material in your viewing—commercials, documentaries, newsreels, educational films, etc. Use a notebook to jot down any helpful ideas.

A good way to fix in your mind the various elements that go into the making of films for television is to explore a single one of these elements during each viewing. For instance, during one program you might concentrate on composition. How has the film been simplified to achieve the strength and clarity needed for television? Watch the close-ups, especially the extreme close-ups. How are the actors or the objects placed within the frame of the screen? Are ideas presented quickly and clearly? How have distracting backgrounds been eliminated or subdued? How has value contrast been used to make the subject stand out?

For another program, you might concentrate on the lighting. Is it varied and interesting? Does it enhance the mood of the film? Can you identify the type and direction of the lighting?

Also become more aware of how the ingredients of a good commercial are put together—the pictures, words, music, and sound effects. What basic approach has been used to get across the advertising message effectively? Is it a literal "hard sell" or have humor and fantasy been employed to produce a favorable response? Does the commercial use live people and objects, animated cartoon characters, art work—or a combination of one or more of these? How is sound brought into the film—by narration, special sound effects, dialogue, or musical background? You can learn many practical lessons by examining television films with this questioning, analytical attitude.

Home Projects

1 Composing a picture for television

This project is designed to give you experience in simplifying a composition so it has the strength and clarity to carry well on TV.

You may choose any subject you wish for this project—a person engaged in some activity, a product in use, a meal being prepared, etc. However, it should be a subject over which you have control, so you can arrange the composition as you wish.

Imagine that you are required to shoot a short sequence—half a minute or less—on this subject for television. Using the suggestions on pages 6 to 8, compose the picture as simply and clearly as you can, remembering to keep important details away from the extreme edges of the picture, where they might be cut off.

View the processed footage critically. Is the composition strong and simple? Is the subject clearly separated from the background? Can you clearly see the main action? What, if anything, could you have done to improve the composition?

2 Lighting for television

For this project, too, you may choose any subject or subjects you wish. If practical, do some of your shooting indoors, where you can control the lighting fully, and some outdoors, where you must make use of time of day and camera angle to get the desired effect.

Light your subject very simply, with clean, distinct separation of tones. Experiment with the various lighting methods demonstrated in the lesson and any others you care to try.

For at least one take, use a model and shoot close up. Arrange your lighting so it will give a pleasing effect no matter which way the

subject turns. Then shoot while the subject turns his head to the left, looks straight ahead, and then turns to the right.

Shoot as much film as you feel necessary to get some helpful experience in TV lighting. After the film has been processed, project it and study the results. In what respects is your lighting successful, and what, if anything, can you do to improve it in the future? [Review pages 9 to 11.]

3 Creating special effects

Your objective in this project is to create three special effects–simulated rain, snow, and night.

Decide what action you want to portray for each effect and the models and props you need, and select a suitable location. Make certain that everything really belongs in the scene–the right seasonal props and costumes and a believable situation are essential if the scene is to look convincing. [Review page 20.]

Suppose, for instance, that you want to film a short sequence of a boy wearing a new pair of rubber boots in the rain. It could be part of a feature story or a commercial built around the boots. In this case, the boy should be properly dressed in raincoat and hat as well as the boots. Your location should be where it is convenient to use a garden hose as a source for the falling water. To have more freedom to move around, you might shoot on an overcast day so you don't run the risk of having bright sunlight on your "rain." If this is impossible, then shoot in an area of open shade. Wet down the surrounding areas, be sure the rain-making equipment is out of camera range, and use medium and close-up shots.

Similar care should be taken when you simulate a snow scene–that is, the model must wear winter clothing, and be in a location that is believable. You can make a very simple background by setting up a door in the studio with a Christmas wreath attached to it and covering the wreath with artificial snow. Showing an arm reaching out to ring the doorbell would add a good human touch. With special effects of this type, plan your action for close-ups or extreme close-ups so just a few props are needed to fill the picture frame.

Shoot your night scene in color or black and white, following the advice given on page 20. Make several takes, giving a different degree of underexposure each time, to see what effect is best. [Keep notes on this so you can easily duplicate the effect if the need arises.]

4 Adding motion to inanimate objects

To do this project you need a movie camera that allows single-frame exposures or an accessory that enables you to take them. Be sure the camera is on a tripod, and be extremely careful in your movements so the camera is not jiggled during exposure or between frames. The project could be filmed outdoors in a real location or indoors on a tabletop set. A sequence that runs just for a few seconds will give you plenty to do.

Choose subject matter and a setting that can be kept simple. There are many realistic-looking toy figures and animals, furniture, and other objects which can be used for an animation sequence. For instance, you might show a toy army in battle action, a space ship landing on the moon, a doll getting ready for a party. A very simple setup could be made on the theme "the early bird catches the worm." Small wooden or plastic model birds can be found in many variety stores. A garden can be made with a bag of potting soil and a lifelike artificial worm can be bought in a store that sells fishing equipment. Exposing one frame at a time, you could start the action with the bird at the edge of the set, then move it slightly between exposures so it looks as if it's moving or hopping into position to catch the worm.

After your film has been processed, view it on the screen. Be critical of the results. Did you produce an illusion of motion with your inanimate objects? Is the movement smooth? [Review pages 22 and 23.]

What you are to do next: When you have completed these Home Projects, you are ready to do the School Assignment described on the yellow sheet.

Do not send your Home Projects to Westport for grading!

Famous Photographers Course

Lesson 24—Moviemaking for television

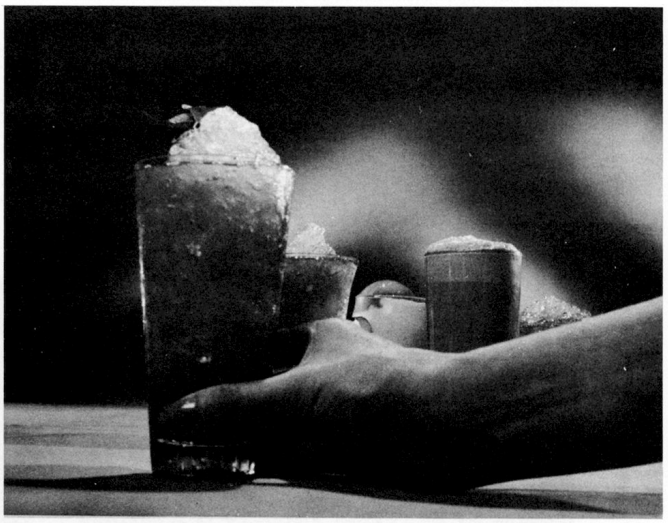
Home Project Picture Quiz

Keep your completed picture quiz in your files. We will send you our answers with your evaluated School Assignment.

This quiz is designed to help you measure how well you've absorbed the information given in this lesson. Write your answers in the spaces provided.

Do not send this quiz to the School–keep it and when we return your evaluated School Assignment we will also send you our answers to this Home Project Picture Quiz.

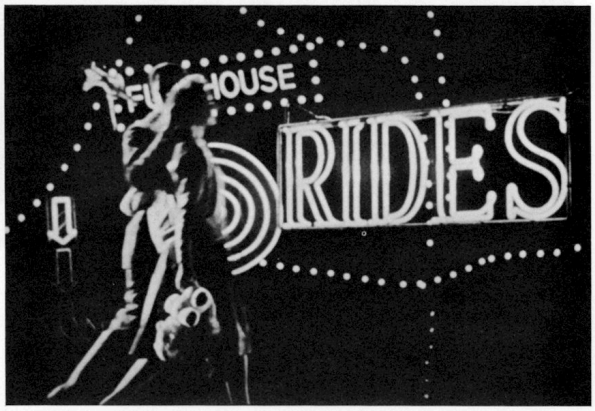
Picture 1 What special type of lighting do you think was required for this close-up of a dish of beef stew?
[Courtesy Young & Rubicam, Inc., American Home Products Corp.]



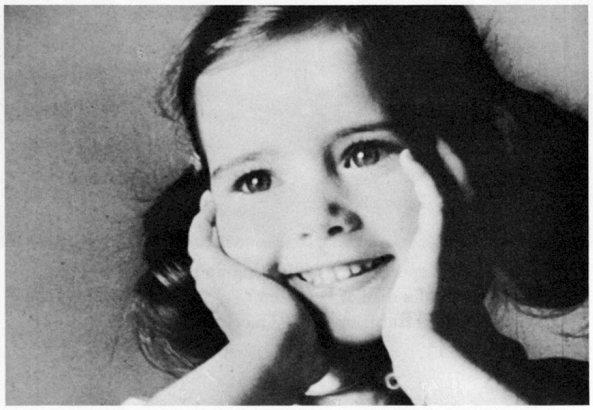
Picture 2 What compositional devices and lighting are used here to emphasize the crushed ice in this scene from a commercial for a blender?
[Courtesy the Zakin Company]

Picture 3 Why was a tight close-up used for this scene?
[Irving Penn, consultant for Pepsi-Cola, through Batten, Barton, Durstine, & Osborn, Inc.]

Picture 4 How do you think this special effect was achieved?
[Irving Penn, consultant for Pepsi-Cola, through Batten, Barton, Durstine, & Osborn, Inc.]



Picture 5 This frame, reproduced from a commercial, has very high contrast, yet it is effective for television reproduction. What principle, explained in the lesson, does it demonstrate?
[Irving Penn, consultant for Pepsi-Cola, through Batten, Barton, Durstine, & Osborn, Inc.]



Picture 6 This frame from a baby-powder commercial is a good example of one type of TV lighting described and demonstrated in the lesson. What type of lighting is this?
[Irving Penn, consultant for Johnson & Johnson, through Young & Rubicam, Inc.]

School Assignment–to be sent to the School for evaluation

Read this assignment sheet through from *start to finish* before beginning your assignment. Carefully follow all the directions and procedures given below. For each take, keep a record of the film, aperture, filters, and any other pertinent technical data you need to fill out the required School Assignment sticker.

Alternate School Assignments are provided for this lesson. Do only *one*. Use *black-and-white or color film* for Assignment 32A; use *black-and-white film* for Assignment 32B. You may work with reversal or negative film, but only a *positive print* may be sent to the School for evaluation. Complete the assignment with any one of the following, depending on the camera you use:

One or more rolls or magazines of 8-mm film *or*
One or more rolls or magazines of 16-mm film.
Do *not* use 35-mm film.

Note: You may use as much film as you believe you need to fulfill your requirements. However, the final edited film must not *exceed* the specified running time on the screen. Shoot at 16-18 fps except for any slow- or fast-motion sequences you may include.

After you have decided on your subject matter, prepare a story treatment and shot list to follow in the filming. When you receive your processed film, screen all of the footage, edit it, insert titles as needed, and produce a movie of the required screening time. Give your film a final screening before mailing it to the School.

You are to send us the following items:

1 Edited film with a running time of 60 seconds.
2 Your story treatment and shot list if you do Assignment 32A [and a storyboard, if you prepare one].
3 If you do Assignment 32B, your shooting script and contact proof sheets of all the stills you shoot.

Alternate School Assignments

Do only *one* of the following two assignments–*either* 32A *or* 32B. Do *not* do both. Choose the one that is more interesting to you or more easily accomplished with your equipment.

Assignment 32A

Purpose: To demonstrate your ability to make a short TV commercial.
What you are to do: You have been assigned to shoot a 60-second silent commercial for television by the manufacturer of a dry breakfast cereal. The manufacturer wants to get across the idea that the cereal is both good tasting and good for you.

You may choose any style or approach you wish for this assignment. [Any packaged brand of breakfast cereal can serve as the product.] However, be sure to include at least one shot that identifies the product clearly, showing the package and its label.

You may film the commercial in black and white or in color, and use an indoor setting or an outdoor one. Include any props or actors you need to tell the story. This is a silent film, and the pictures and action should convey the message. However, you may use *up to two* subtitles, if you wish. If you can complete the film without any subtitles, this is fine.

Work out a story treatment and then prepare a shot list. If you have some skill in drawing, we suggest you prepare a storyboard. A sequence of panels with simple pencil sketches is adequate. Save the story treatment, shot list, and storyboard [if you make one]–we want you to send them to us along with your finished commercial.

After your shot list or storyboard is finished to the best of your ability, plan in detail the actual shooting of the film. Apply the information you learned in Lessons 23 and 24–especially regarding lighting and composing. Remember, too, that variations in camera angle can do a great deal to keep your commercial moving in a lively manner.

If you are going to shoot on location, make a checklist of equipment and props needed so you won't be caught short away from the studio. Don't forget the importance of making "safety shots," or cutaways, or taking advantage of any other opportunity for a good shot that might present itself–even if it is not required by your storyboard. Make a note of the technical data for each take.

Edit your film carefully so that it runs for exactly 60 seconds, including any subtitles. Put a section of leader at the start of the film. To be sure that everything is in order, make a final screening before sending the film to Westport.

Assignment 32B

Purpose: To demonstrate your ability to make a short movie in black and white from stills.
What you are to do: Choose any worthwhile charitable activity in your community–the United Fund, a new wing for a local hospital, a summer-camp program for underprivileged children, etc. Plan and shoot a 60-second film designed to raise funds for this charity, using still photographs.

First, work out a good shooting script, listing the still shots you'll

need. You may use any photographs you already have, or shoot a completely new set just for this purpose, or a combination of both. Give yourself a generous choice of pictures to work with. [Save the shooting script so you can send it in along with your completed film.]

Using contact proofs, edit your shots. Choose the ones that best tell the story, and work out the best sequence. If you need a title or subtitles, set these up and shoot them.

Make a set of good prints of the selected pictures, following the advice on pages 24 to 27. Now you have the raw material for your film. Using a vertical or horizontal copying setup, titling stand, or animation stand, shoot the various pictures. Allow yourself enough footage on each so you can put the takes together into an effective film. If you have a zoom lens, for some of the shots you may want to zoom in or out. You also may want to experiment with panning effects, or to show extreme close-ups of portions of a photograph. [Reflex viewing and a close-up lens may be necessary for this.] Make a note of the technical data for each take when you shoot it–you'll need this information for your School Assignment sticker.

Finally, take your processed film and carefully edit it. Insert the title and/or subtitles and add a strip of leader at the start. The finished, edited film should run for 60 seconds at normal silent speed. To make certain that the film is in good order, give it a final screening before sending it to the School for criticism.

How your work will be evaluated

In evaluating your work for this lesson your instructor will be chiefly concerned with the ability you demonstrate to plan and execute movies for television viewing. He'll pay particular attention to your skill and imagination in working out your ideas in visual form, and your ability to achieve good technical quality.

Before mailing your assignment to us, read the instructions on preparing and mailing your movie film and written material.

Mailing instructions

1 Be sure to stamp or print your name and student number on the leader at the start of your film before placing it in a protective metal film can or protective cardboard box [such as the one in which your processed film was returned to you].

2 Print your name, student number, and assignment number on a gummed label or piece of paper and attach it to the can or box. Tape the can or box to an 11x14 mounting board.

3 Fill out a School Assignment sticker for the film, using only the data that applies to motion-picture photography. If you shot a number of takes with different lighting and exposure, on the back of the sticker we want you to identify each scene briefly, list the data for it, and draw lighting diagrams. If you need more space, use an additional sheet of paper and attach it. [If you did Assignment 32B, it is *not* necessary to list the technical data for each of the still shots you used. However, give us technical information regarding the shooting of the movie itself.] The sticker should contain your *name, address, student number, lesson number,* and *assignment number* and should be attached to the back of the mounting board.

4 If you did Assignment 32A, put your name, student number, and assignment number in the top right-hand corner of each page of the story treatment, shot list, and storyboard [if you did a storyboard]. If you did Assignment 32B, put your name, student number, and assignment number in the top right-hand corner of your shooting script.

5 If you did Assignment 32B, mount the contact proofs of the stills you used on an 11x14 mounting board and write your name, student number, and assignment number on it.

6 Place your negatives [in their glassine envelopes] on top of the contact proofs.

7 If you did 32B, place your mounted contact proofs *face down* on top of the other material.

8 Place your mounted film can or box in your cardboard lesson mailer.

9 *Include a return shipping label filled out completely.*

10 Close the lesson mailer and *seal it shut* with gummed paper tape.

Mail this lesson mailer to:
Famous Photographers School, Westport, Conn. 06880